

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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THURSDAY, JANUARY 1, 1914, AT 8.

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LENT TERM BEGINS MONDAY, JANUARY 12.  
ENTRANCE EXAMINATION, THURSDAY, JANUARY 8, at 2.  
Two Lectures, by Mr. Oscar Beringer, Hon. R.A.M., will be given in  
the Duke's Hall on Wednesdays, December 3 and 10, at 3.30. First  
Lecture, "On English Clavier Music of the 16th to the 18th Century."  
Second Lecture, "On French and German Clavier Music of the 16th to  
the 18th Century."

Fortnightly Concert, Saturday, December 6, at 8.  
Orchestral Concert, Queen's Hall, Friday, December 12, at 3.  
Performances of the "Maker of Dreams" and the "Merchant of  
Venice" will be given by Members of the Dramatic Class (under the  
direction of Mr. Acton Bond) in the Duke's Hall on Tuesday Evening,  
December 2, at 8, and Thursday Afternoon, December 4, at 3.  
Performances of the 1st and 4th Acts of "La Bohème," by G. Puccini,  
and "Bastien and Bastienne" (in One Act), by Mozart, will be given by  
Members of the Operatic Class (under the direction of Mr. Edgardo  
Gatti) in the Duke's Hall, on Wednesday and Thursday, December  
3 and 4, at 8.

The GEORGE MENCE SMITH SCHOLARSHIP for MALE  
candidates (of any voice) will be competed for on or about January 9.  
Last day for entry, December 10.  
Full particulars on application to

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Hon. Sec.: CHARLES MORLEY, Esq.

The NEXT TERM will commence on Thursday, January 8.  
The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will  
take place in April, 1914.

A Competition for FREE OPEN SCHOLARSHIPS will take place  
in January, 1914. Last day for receiving Official Forms of Entry is  
December 19.

Syllabus and Official Entry Forms may be obtained from

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### COMPETITION FOR FOURTEEN FREE OPEN SCHOLARSHIPS

In FEBRUARY, 1914, as follows:—

COMPOSITION .. 2	VIOLIN .. .. 1
PIANOFORTE .. 2	VIOLONCELLO .. 2
SINGING .. .. 4	HAUTBOY .. .. 1
ORGAN .. .. 1	TRUMPET .. .. 1

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Preliminary Examinations will be held on Wednesday, January 28, 1914, in various local centres throughout the United Kingdom, and the final competition will take place at the College about February 18.

All persons desirous of competing must apply on the official entry forms, which may be obtained with all particulars from the College, Prince Consort Road, South Kensington, London, S.W. The last day for receiving these forms, which must be accompanied by an Official Stamped Registrar's Certificate of Birth, is December 19, 1913.

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1913.

MAURICE RAVEL.

By M.-D. CALVOCORESSI.

Of all the members of the younger French school none—including even M. Claude Debussy—has irritated and perplexed critics more, nor has made the subject of warmer and more protracted discussion, than M. Maurice Ravel (born at Ciboure, near Saint Jean de Luz, in the Basses-Pyrénées, March 7, 1875).

His first work, 'Sites Auriculaires' (a rather far-fetched title, best translated 'Landscapes for the ear'), played in February, 1898, at the Société Nationale, attracted little notice. But the second, an overture, 'Shéhérazade,' produced the following year by the same Society, met with a mixed reception, and the few critics who noticed it proved thoroughly unsympathetic: the young composer was branded as not only a dangerous anarchist, but as an incompetent bungler.

M. Maurice Ravel was at that time a pupil of the Paris Conservatoire, where he studied pianoforte with M. Charles de Bériot, harmony with M. Hector Persard, counterpoint and fugue with M. Gédalge, and composition with M. Gabriel Fauré. In 1901 he won the second Grand Prize for composition; but after that he fell a victim to undisguised ostracism on the part of the judges, and never succeeded in winning the First Grand Prize, or 'Prix de Rome,' which generally follows as a natural sequel. Things went thus far, that in 1905 (the year after which, reaching the age-limit, he could no longer compete) he was not even passed at the preliminary examinations—a mere matter of form, and established in order to prevent insufficiently experienced candidates from entering the competition. So flagrant a partiality gave rise to severe comments in the Press—even critics who viewed M. Ravel's music with little sympathy taking up the cudgels in his favour, and an indirect but obvious consequence of the event being that M. Théodore Dubois resigned his directorship of the Conservatoire and was replaced by M. Gabriel Fauré—precisely M. Ravel's master.

In the meanwhile he had composed several works, all of which were produced at the concerts of the Société Nationale. In 1902 his pianoforte pieces 'Pavane pour une Infante défunte' and 'Jeux d'eau,' played by that unsurpassed champion of modern music, M. Ricardo Viñes, were received with great favour. And from that time it became evident that the composer, although he displayed a somewhat over-fastidious taste in his choice of subjects and also in his modes of treatment, was not to be made light of.

The String Quartet (1904), a spirited and broader work, turned the scales even further. In 1905 the pianoforte set 'Miroirs' was on the whole favourably received; but in 1907 the wonderful, surprisingly original settings of Jules Renard's 'Histoires Naturelles' gave occasion to new, even more furious onslaughts, and to a great display of indignation among the majority of critics.

Since then, almost every new work of M. Ravel has been eagerly commented, made the subject of enthusiastic praise, and of violent attacks. Among the chief indictments alleged by his adversaries, none has been repeated more often, nor appeared more plausible, than the one branding him as a plagiarist of M. Claude Debussy. Many writers have also objected strongly to the 'dryness' and the 'artificiality' of his music.

To say that musicians imitate M. Debussy has nowadays become as stereotyped an argument as it was, not long ago, to say that musicians imitated Wagner. The point having been examined at some length in a former article of the *Musical Times* (December, 1911: 'The origin of to-day's musical idiom'), may be dismissed in a very few words. It will suffice to say that whoever attempts a thorough comparison between M. Debussy's music and M. Ravel's will not fail to note many conclusive points of fact. In M. Debussy's music, for instance, the whole-tone scale and the various chords of the ninth play an all-important part; whereas in M. Ravel's the former almost never appears, and the latter appear very seldom. M. Ravel also gives far greater a place to rhythm than M. Debussy does. As regards form and methods of working-out he remains far nearer to tradition. Lastly, his music is very different in tone and in spirit, lacking the tenderness, the occasional touches of sentimentality or of romanticism that give to M. Debussy's its characteristic charm.

This last remark leads us to consider the subject of the other stricture—viz., the artificiality of M. Ravel's art—which, in a way, is beyond question. One might say, indeed, that artificiality is natural to M. Ravel. He is sensitive enough, and thoroughly sincere; but the topics that appeal to his imagination are few, and perhaps rather peculiar as a rule. With a lesser insight, he might have fought shy of his own instincts; but being remarkably purposeful, shrewd, and cool-headed, he has deliberately yielded to his nature, as every true artist should. When one comes to know him well, one can but acknowledge that he has displayed no slight discrimination in his choice of subjects. And a significant fact is that the majority of those subjects—whether in song or in instrumental pieces—have tempted no other musician.

Whereas, for instance, there are scores of poems by Verlaine that have been set to music half a dozen times, if not a dozen, the delightful little piece 'Sur l'herbe' remains M. Ravel's unshared appanage. He has been, I believe, the first of the contemporaries to set to music poems by Clement Marot ('Deux Epigrammes,' 1900); many have since followed the example, and taken

\* It consisted of two pieces for two pianofortes, of which one, 'Falanstère,' was orchestrated later and found place in the 'Rapsodie espagnole,' and the other, 'Entre Cloches,' has probably developed into 'La Vallée des Cloches' in the set 'Miroirs' for pianoforte.

notice, for musical purposes, of the early French poets. One can hardly imagine who but he among all would have dreamt of setting to music Jules Renard's clever but laboured '*Histoires Naturelles*'; one can absolutely feel that none but he could have succeeded in disengaging the vein of genuine pathos, humour, and picturesqueness that lay hidden under the crafty arrangement of the words.

Among his instrumental pieces, too, many are unique in poetic theme and in execution—as, in the set '*Miroirs*,' the '*Alborada del Gracioso*' (Morning-song of the Jester), or the weird, wistful, forcible little tone-picture, '*Oiseaux tristes*'; and the whole of the set, '*Gaspard de la Nuit*.'

Even when he happens to select poetic subjects that other musicians have treated, one has little trouble in perceiving typical differences in the modes of treatment. An explanation of the differences in scheme and in spirit that are noticeable between his '*Jeux d'eau*,' and Franz Liszt's '*Les Jeux d'eau à la villa d'Este*,' has been attempted in a former article (*Musical Times*, June, 1913: 'The problem of Programme-music'); and the comparison illustrates at once that absolute lack of sentimentality and reverie, in the current sense of both terms, that is M. Ravel's chief distinctive trait. Similarly, one can compare the '*Prélude à la nuit*' in the '*Rapsodie Espagnole*,' with M. Debussy's admirable '*Les parfums de la nuit*,' in the orchestral suite '*Ibéria*.' Thus it will be seen that although in suggestiveness M. Ravel's music yields to none, it does not aim at suggesting in explicit-wise the composer's own emotions; but rather, at affording a theme upon which the hearer's imagination may set to work, so as to supply further emotional comment.

M. Ravel's latest work (unpublished for the present) consists of three songs on poems by Mallarmé, two of which have recently been set by M. Debussy. Although vocal music can hardly be expected to illustrate the point at issue as clearly as instrumental music, it is quite possible that once again a comparison will prove instructive.

The very deliberateness, the remorseless limitation of the emotional range of music that are fundamental characteristics of M. Ravel's art might in a less gifted composer be defects. In him they are part and parcel of the artistic individuality; and they serve his ends excellently, despite the fact that by them he is debarred from indulging in certain dreamy, complacent moods that have been propitious to most composers. Even whilst acknowledging the apparent absence of a whole category of affections, one might well be satisfied with what M. Ravel obviously gives: utmost delicacy and refinement, perfect balance and concinnity, a wealth of novel, attractive material, skilfully used and displayed in admirable light. But the absence of emotion is only apparent; and although the emotion itself is subdued, and its expression always toned down and recondite, many instances may be adduced in which genuine feeling asserts itself under the industrious show of

impassivity, whilst in others the composer drops the mask altogether. Extremely characteristic in that respect are the '*Oiseaux tristes*,' '*La vallée des cloches*,' or in the set '*Gaspard de la Nuit*,' the second piece, '*Le Gibet*,'—the last two being his nearest approaches to actual reverie in instrumental music; '*L'Indifférent*,' one of the set of songs '*Shéhérazade*,' his nearest approach to a love-song; in the '*Histoires Naturelles*,' the wonderful dreamy note with which ends '*Le Grillon*,' to the words 'And in the still landscape poplar-trees, like upraised fingers, point towards the moon'; and the deep, diffident tenderness with which '*Le martin-pêcheur*' is informed.

Of course, some may prefer a less discreet eloquence, that would not shun the more current emotions, but dwell upon each lovingly; and indeed it is something unwonted to see a number of musicians deliberately discard what has been one of music's chief resources. The objection has often been made with respect to M. Debussy: but no composer carries the principle so far as M. Ravel. It is, certainly, the artist's unquestionable right to select his own methods of conveying emotion; and whether we are prepared to follow him on his own ground remains a matter of temperament and education, absolutely outside the scope of critical argument.

Even his adversaries concede now that M. Ravel is an extraordinarily skilful artist; it may to some extent be his very skill that, dazzling and bewildering certain hearers, prevents them from piercing through the surface of his music and enjoying its emotional appeal.

His supreme command of his art is attested by the fact that he seldom wanders, and errs even more seldom. Admitting his right to deal with his subjects according to his own nature, one shall find that he generally succeeds in doing exactly and thoroughly what he wanted—a thing that, on the whole, may be said of very few musicians. A clumsy transition in '*Jeux d'eau*,' a certain vagueness or weakness of expression in '*Noctuelles*' ('*Miroirs*'), or in the song '*Les Grands Vents venus d'Outre-mer*,' are exceptional instances to the contrary.

Even the delicate, intricate fretwork of a pianoforte piece like the '*Alborada del Gracioso*' produces a wealth of broad, rich, mellow colours; and even if when studying '*Le Gibet*' one notices that, technically speaking, it is but an elaborate play of harmonic effects round a persistent holding note, one cannot deny the supremely artistic effect of the piece as a whole.

M. Ravel is ever showing himself as gifted with surpassing technique. If his pianoforte pieces are the outcome of exceptional ingenuity and untiring imagination, I think one may also say that after Rimsky-Korsakoff, and with M. Paul Dukas and M. Stravinsky, he is the best orchestrator of our times. His orchestral works, however, are not very numerous. They comprise, besides the '*Rapsodie Espagnole*' and the one-act comic opera '*L'Heure Espagnole*' (produced at the Opéra-Comique in 1911), the ballet '*Daphnis et Chloé*,' which is one



of his most important achievements; also the arrangement in pantomime-form of the suite 'Ma Mère l'Oye,' originally written as a pianoforte duet; and a few songs with orchestral accompaniment: 'Noël des Jouets' and the set 'Shéhérazade.' One of the pieces 'Miroirs,' 'Une barque sur l'Océan,' has also been orchestrated, and produced in this new form in 1909.

The greater part of his output having been mentioned in the course of this article, it will suffice to add to the list his Sonatine (1905) and his 'Valse Nobles et Sentimentales' (1911) for pianoforte; his beautiful song 'Sainte,' to words by Mallarmé (1896), first in date of his typical works; and his remarkable accompaniments to five Greek folk-songs. Another little-known set of accompanied folk-songs, some of them extremely beautiful, has been published at Moscow (Jurgenson), after taking the first prize at an international competition.

M. Ravel has a remarkable gift for teaching, as the present writer, having witnessed lessons given by him to brother composers, may well testify. His ideas on art are of the soundest. For instance, he strives very sedulously to enable his pupils to acquire a technique of their own, and to prevent them from acquiring mannerisms. 'Teaching,' he remarks, 'should aim at disengaging and strengthening the pupil's individuality; at teaching him how, by studying the masters, he must learn not to ape them, but to study himself, as they have done.' He considers the affectation of modernism as unwholesome as the academical tendencies to which many contemporary composers remain subject. He has often been heard to remark that the influence of German music is most dangerous, far more dangerous than that of Italian music—'barring, of course, the modern verists,' he adds, 'who are no musicians at all. But until their advent Italian music, even when facile and even rather vulgar, remained musical—which German music often forgets to do.'

He has of late taken to writing criticisms, in which he shows himself very pugnacious and even violent. Talking, for instance, of the defects of Liszt (whom, on the whole, he admires greatly) he says: 'It is to those defects that Wagner owes his turgescence; Strauss, his churlish enthusiasms; Bruck, the ponderousness of his ideality; the Germans, their, at times, tinsel picturesqueness; the modern French, the simpering of their grace. And,' he adds, 'it is to him that all those dissimilar composers owe the best of their qualities.'

Noticing the revival of 'Fervaal,' he wrote, after expatiating on the deplorable results of Wagner's influence upon M. d'Indy: 'A symbol even more pregnant than the composer wishes it to be is afforded by Fervaal, who, the dead body of a woman in his arms, climbs the heights, singing the victory of life and love.'

M. Ravel has for some years been contemplating a musical setting to Gerhardt Hauptmann's 'Der versunkene Glocke' in M. A. Ferdinand Hérol's

French translation. Some time ago, after having written part of the music, he set it aside, and is now starting again on fresh lines.

## LIST OF WORKS.

### PIANOFORTE SOLO.

Menuet Antique (Enoch).  
Pavane pour une Infante Défunte (Demets).  
Jeux d'eau (Demets).  
Miroirs: Noctuelles—Barque sur l'Océan—Oiseaux Tristes—Alborada del Gracioso—La Vallée des Cloches (Demets).  
Sonatine (Durand).  
Gaspard de la Nuit: Ondine—Le Gibet—Scarbo (Durand).  
Menuet sur le nom H-A-V-D-N (Durand).  
Valse Nobles et Sentimentales (Durand).

### PIANOFORTE DUET.

Ma Mère l'Oye (Durand).

### CHAMBER MUSIC.

String Quartet (Durand).  
Introduction et Allegro. For harp, string quartet, flute, and clarinet (Durand).

### SONGS.

Deux Epigrammes de Clément Marot (Demets).  
\*Shéhérazade: Arie—La Flûte enchantée—L'Indifférent (Durand).  
\*Noël des Jouets (Mathot).  
Les Grands Vents venus d'Outre-mer (Durand).  
Histoires Naturelles: Le Paon—Le Grillon—Le Cygne—Le Martin-Pêcheur—La Pintade (Durand).  
Manteau de Fleurs (Hamelle).  
Sainte (Durand).  
Sur l'Herbe (Durand).  
Five Greek Folk-songs (Durand).  
Seven Folk-songs (Jurgenson, Moscow).

### ORCHESTRAL MUSIC.

Rapsodie Espagnole (Durand).

### DRAMATIC MUSIC, ETC.

L'Heure Espagnole. Lyric comedy (Durand).  
Ma Mère l'Oye. Pantomime (Durand).  
Daphnis et Chloé. Ballet (Durand).  
Adelaide, ou Le Langage des Fleurs. Ballet, arranged from Valse Nobles et Sentimentales (Durand).

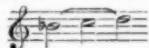
## WORD-PLAY IN MUSIC.

By H. WALFORD DAVIES.

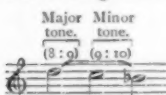
Lewis Carroll happened to give notable advice to musicians in his playful parody, 'take care of the sense and the sounds will take care of themselves.' Apart from the precarious charms of novel sounds, it is the chords with sense behind them that have interest. Sounds that have two or more significances are capable of double interest, if they are deftly used. As felicitous word-play sometimes throws magical light across conversation, so what may be termed 'chord-play' affords some of the most delightful and appropriate mental surprises in the course of great music. Many chords are capable of such treatment; but those which most readily lend themselves are those which divide the octave into equal portions.

\* Songs marked \* also with orchestral accompaniment.

In just intonation any equal division of the octave is manifestly impossible at every point; it can neither be divided into two equal tritones, three equal major thirds, four equal minor thirds, six equal tones, nor twelve equal semitones. Pianoforte tuners probably know this best. A musician who has neither acoustical knowledge nor time to acquire it, and who is trained in a long usage of the tempered scale, is handicapped in the matter, and perhaps only recognises its significance now and again under favourable conditions, even though his ear be sensitive. For example, the subtle difference between the major and minor tones seems for practical purposes altogether unobserved, except in a few cases among singers or string players. It was said that Joachim, in such a passage as

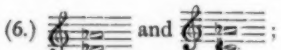
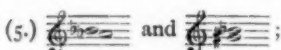
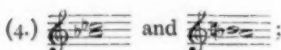
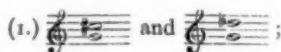


would play the greater tone first and the lesser second; but the writer has been told that in descending he again took the larger step first:



If this were so, it would appear

that he was led less by a harmonic instinct which sought a perfectly tuned fifth above the dominant in the penultimate chord, than by a melodic one which tended to take the larger step first in leaning towards its point of rest. Doubtless euphonic considerations often cause singers and fiddlers in sustaining chords—whether in ancient or modern works—to choose justly-tuned fifths, fourths, sixths, and thirds whenever they can. But however all this may be, it seems clear that the physical difference between the just and tempered versions of any concord is of slender consequence compared with the mental difference to a musician between such tempered synonyms as:



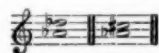
and all other inversions of the above series.

The out-of-tune (tempered) scale was doubtless adopted as the lesser of two evils, not for choice. Its out-of-tuneness involved a general but slight imperfection of all intervals in the harmonic system except the octave. It cannot be too clearly borne in mind that the imperfection is only physical, and that a perfect musical idea is not necessarily

precluded by imperfect embodiment, but that on the contrary the mind has a certain transforming power to see or hear the perfective through the defective.

This last fact is certainly strikingly illustrated in the case of the tempered scale of Western music. In that Bach advocated it zealously and justified it gloriously in the 'Forty-eight' he cannot be accused of lowering his ideal of perfection. On the contrary he immensely extended it. But he lowered the standard of physical perfection, that was all. An executive artist is rightly concerned with minute faultlessness of performance at every point. The imaginative artist is concerned still more with comparatively limitless perfections of conception. Doubtless Bach as a workman—this is, as an artisan in the world of sound—was as desirous as anyone for perfect euphony when it could be had without any disproportionate sacrifice; but he saw both the obstacles and the possibilities beyond them, and as an artist he was concerned with issues greater than euphony. He was, as is well known, finely reckless of physical strain and taxed his singers', players', and audiences' powers of endurance to breaking point, in his pursuit of the perfect thought. The truth would seem to be that where an artist can obtain perfection, then any imperfections are intolerable. But if flaws cannot be removed without damaging larger issues or hindering larger progress, then such flaws are negligible.

If the synonyms quoted above be examined first by the eye and then by the ear, it will appear that their varying significance is clear to the one but entirely hidden to the other. At first this may incline the observer to class the differences between them as mere paper-differences of none but a theoretical importance; and 'paper-music' is notoriously misguided, dreary, and wrong-headed. But further thought tends to suggest that the very definite differences of effect to the eye have some sure foundation in aural experience. By a glance at the following:



two different thoughts are certainly awakened in the mind of musicians. One suggests smooth things, the other poignancy. By association of ideas they raise quite different expectancies, since D flat has so often been heard to be followed by C, E♭ or F, while C♯ has still more often moved to D and only very rarely to the other notes. The difference is not less real nor less momentous because it cannot be definitely realised till each has a context—for example, as follows:



In the English language the word 'box' has definitely different meanings: these differences are not less real because they are entirely dependent upon context for clearness.

It should be noted that in just intonation the difference between these synonyms would be aurally apparent *before* resolution; the perfect fourth with its smooth vibration ratio of 3:4 would please the ear as much as the augmented third (ratio 512:675) would disturb it. The tempered scale in making them equal reduces the euphony of one and the cacophony of the other, but in so doing does not and cannot give them identity of connotation; it only achieves identity of physical impression. It is incontestable that purely diatonic and consonant music such as the 'Old Hundredth' or almost 16th-century writing loses its chaste physical beauty by the equal temperament bargain. On the other hand, if euphony be at all times an object then discords as a whole stand to gain smoothness by the transaction, though the writer cannot resist the conviction that poignancy may often be better than compromise. However that may be, the fact of interest and importance which arises clearly at this point and lies beyond dispute is this: all the discords which variously divide the octave into equal portions and all the synonyms of varying significance enumerated above have only been made possible by the adoption of the tempered scale. In just intonation they simply cease to exist. Anyone who has listened to a diminished seventh when justly tuned will probably have been struck by the sense of discomfort produced by the teasing inequality of the intervals. And anyone who has been thrilled by Beethoven's masterly play upon chords at important moments such as in this too well-worn instance:



will realise that it is only achieved by the identity of sound between two chords with essentially different connotations. There can hardly be a more momentous instance of the magical use of this ambiguous and now commonplace chord than in the 'Et expecto' in Bach's B minor Mass:



and later in the same passage:



This wonderful chord-play, like the familiar word-play in conversation, is dependent upon two conditions: (1) identity of form, (2) diversity of meaning. The more complete the identity and the more convincing the diversity, the more refreshing the result becomes. In poor word-play one or both of these conditions are incompletely fulfilled, and human impotence is never more humiliatingly apparent than in a poverty-stricken pun, when a man is literally wielded by his own weapon. On the other hand the felicitous mastery of verbal play when complete is joyous in the extreme. Saint Francis, pondering on the simplicity and patience of his despised Brother Juniper, exclaimed: 'Would to God, my brothers, that I had a whole forest of such Junipers!' It is clear that the slightest literal discrepancy between name and tree would here be fatal. And any harmonist who has heard or imagined a justly-tuned diminished seventh may easily perceive that subtle discrepancies such as those between augmented second and minor third are fatal not only to the two notable instances just quoted but also to a thousand other devices of the kind.

It will readily be seen that the advent and acceptance of the whole-tone chord\* increase the possibilities of effective word-play in music to a bewildering extent; and it is noteworthy that this new chord is even more entirely dependent upon equal temperament for its effect than the diminished seventh and augmented fifth which enabled Bach, and subsequently Beethoven, Schubert, Brahms, Wagner, Franck, and a host of other composers, to open new harmonic doors at a touch, to link the hitherto unknown with the known, to mingle surprise with expectancy, fear with hope, and the joy of mental labour with the reward of it all.

## TALLIS AND WALTHAM ABBEY.

BY WILLIAM H. CUMMINGS.

The *Musical Times*, November, 1876, contains an article in which I made public the fact that Mr. Winters, a resident at Waltham Abbey, had discovered in the Record Office a document which showed that Tallis was organist of the Abbey Church at the time of its dissolution in 1540 by Henry VIII. Further interesting particulars concerning the Abbey were printed in the *Musical Times*, September, 1906, when again Tallis's organistship was mentioned. Unfortunately, Mr. Winters, who was a painstaking and laborious antiquary, omitted to note the reference to the document he had seen at the Record Office. He has now passed away, but his manuscript collections referring to Waltham Abbey are carefully

\* It seems to the writer a matter of crucial importance to differentiate between the so-called whole-tone *scale*, and the whole-tone *chord*. As a scale the whole-tone series (made so familiar lately) is undoubtedly nondescript and retrograde. It involves obliteration of feature, the negation of character, and the sacrifice of beauty. As a six-note chord the same series is a momentous acquisition and the reverse of retrograde. And it is noteworthy that Debussy constantly secures the effect of an *arpeggio* rather than of a scale as he passes through his favourite series.



Thomas Tallis

: THOMAS : TALLIS :

The portrait of Tallis was engraved in 1726 by G. Van der Gucht for Nicholas Haym, who intended it as an illustration in a 'History of Music' he had written and proposed to publish. For lack of patronage the work was not proceeded with. The picture shows Tallis as left-handed, but doubtless this is owing to the error of the engraver in not allowing for the reversal of the print.

The signatures are facsimiles of those contained in the Waltham Abbey volume of musical treatises, which passed into Tallis's possession at the dissolution of the monastery and are now in the British Museum. (Lansdowne MS. 763.)



preserved in the reference library attached to the Church. Diligent search in those collections has failed to discover the missing reference. I have had frequent appeals from musical historians for help in the matter, and have at various times since 1876 made endeavours to clear up the matter, recognising the fact that some folk had come to regard the statement of Tallis at Waltham, to quote one of my inquirers, as a 'will o' the wisp.' Recently questioners have again come forward, and I therefore determined to make a further effort to discover the authentic record. The officials at the Record Office have been kind in helping me; but at last I engaged the assistance of an expert worker at the Record Office, and thanks to her knowledge and industry, I am now able to identify the long-sought-for document.

The manuscript is endorsed on the exterior 'Co. Essex. Inventory of the Goods of Waltham Holy Cross. 31. Hen. 8th.'

Its contents are an inventory of the goods of Waltham Abbey taken by the Chancellor of the Augmentation Office on March 24, 31 Henry VIII., 1540, the date of the dissolution of the Abbey. There is also a list of the pensions granted to the Abbot and Brethren: the amounts are tabulated in two columns, designated 'Pensions' and 'Rewards.' This is followed by a list headed 'Servantes Wages and Rewards,' and here, fourth on the list, appears the name *Thomas Talys*, with twenty shillings wages and twenty shillings reward. The forty-fourth name is *John Bosten*, with three shillings wages and three shillings reward. He also was organist of Waltham Abbey: probably he officiated in the Nave of the Abbey, which served as the church of the Parishioners, whilst Talys's duties were to play in the Monks' Choir where there was 'a greate large payre of organs above, one in the North Quyre and a lesser payre beneth.' There was also 'a lytell payre of organes in the Lady Chapel.' John Bosten remained at Waltham after the dissolution, doubtless engaged by the Parishioners. The Churchwardens' accounts of 1546 contain an entry, 'Paid to John Bosten for tending the Organs twentie pence.'

Investigators can now see the original document at the Record Office by quoting the reference 'Exchequer K. R. Church Goods 11.'

It is interesting to note that Tallis must have come under the notice of King Henry VIII. when one of the Children of His Majesty's Chapel. About 1510, afterwards a chorister in St. Paul's Cathedral under Thomas Mulliner, perhaps in 1517, he may have commenced his duties at the Chapel Royal in 1518, and when his voice broke was recommended to the Abbot of Waltham Abbey by the King, who possessed a house in Romeland in that town, and had also two special apartments in Waltham Monastery reserved for his use. It is recorded that the King frequently retired to Waltham Abbey and transacted much important business there.

There is an interesting account printed in the *Antique*, vol. 1., page 132, of a letter written by Sir John Harington to Lord Burleigh:

'In an old booke of my father's I read a merrie verse, which for lack of my own, I send by Mr. Bellot, to divert your Lordshippe when, as you say, weighty paine and wheghtier matters will yield to quips and merriment. This Verse is called The Blacke Sanctus, or Monkes Hymn to Saunte Satane, made when Kynge Henrie had spoylede their synginge. My father was wont to say that Kynge Henrie was used in pleasaunte moode to singe this verse; and my father, who had his good countenance, and a goodlie office in his courte, and also his goodlie Esther [this Esther was a natural daughter of the Kynge's, to whom he gave as a dower the lands belonging to the Bathe priory, or a part thereof] to wife, did sometyme receive the honour of hearing his own songe, for he made the tune which my man Combe hath sent herewith; having been much skillied in musicke, which was pleasing to the Kynge, and which he learnt in the fellowship of Maister Tallis, when a young man.' It is probable that Tallis went to Waltham Abbey about 1530; ten years afterwards, in 1540, the dissolution of the monastery was effected, and no doubt the musician passed immediately into the service of the King. Tallis married in 1552 and lived 'in love full three and thirty years with his wife' Joan, who survived him; he died in 1585, and was buried in the Parish Church of Greenwich. No doubt at the time of his decease he was in attendance on Queen Elizabeth at her Palace at Greenwich.

### Occasional Notes.

We had hoped to be able to print in our present issue an article by Mr. A. Friedländer showing the connection of early Christian music with ancient Jewish music, and dealing especially with the origin of Neumes. Owing to some typographical difficulties we are compelled to postpone the appearance of this article until January. This explanation is made because there have been some public announcements stating that the article would be published in December.

The remarks of Mr. Frederick Corder on Counterpoint as it is taught (see p. 803) will be read sympathetically by numerous students who have writhed and groaned under the yoke of the restrictions imposed by nearly all our examining bodies, and deriving their sanction from mythical authority. It is not that the study of counterpoint is to be deprecated, for it should be regarded as an indispensable feature of every musician's equipment. The contention is that in the artistic application of its essence—the superimposing of melodies—the rules should be deduced from the practice of the acknowledged masters of the art, as they are in modern teaching of harmony, and not dictated by obscure tradition. We all bow down to Bach as the great exemplar of the possibilities of counterpoint, yet at the same time our self-imposed rules show him to be so wrong that he would not pass an elementary examination.

'Parsifal' will be performed at Covent Garden twelve or more times in the course of a five weeks' season of opera in German, commencing on February 2. The other works in the list are 'Tristan und Isolde,' 'Die Meistersinger,' 'Die Walküre,' and Méhul's 'Joseph in Egypt.' The conductors are Herr Artur Bodanzky and Mr. Albert Coates, of St. Petersburg. The cast includes many of the finest singers of the day. Special preparations are being made for the production of 'Parsifal,' with which the season opens. Mr. J. Comyns Carr is in general authority; Herr Willy Wirk, of Munich, is stage-manager; Mr. Joseph Harker is responsible for the scenery, and M. Comelli for the costumes.

Mr. Rutland Boughton (writing in *World's Work* for November) gives a full description of his ideas on 'The rights and wrongs of stage-craft' which, to some extent, were recently carried out at Bournemouth (reported in our October issue, p. 664). He states that nothing is more absurd in dramatic art than attempts at realism. In distinguishing between comedy and tragedy, he says that the former may move us as often to tears as to laughter, but in being moved 'we are not drawn within the current of its mood.' But tragedy is at once 'a tenderer, deeper, and more dangerous thing.' 'All-compelling tragic drama involves not merely the figures on the stage, but the very souls of those who look on with any degree of interest and feeling. Tragedy does not allow an audience to look on: it draws them into the heart of the play, and makes them feel and see life from the points of view of the characters themselves.' These are subtle psychological distinctions not easy to understand, especially we should say, in the gallery, not to mention the stalls. We cannot here trace all the long line of argument that brings Mr. Boughton and his clever coadjutor, Mr. Reginald Buckley, to the idea of a 'plastic chorus,' part of whose function it is to represent 'scenery' by various ways of grouping and attitudinising. As a theory the idea seems fantastic, and to make too great a demand upon the imagination of the beholder. One is almost disposed to suggest that imagination would be even freer if there were not this faint realism to stimulate the faculty. The whole matter is one for experience to decide. Meantime, we commend Mr. Boughton's article to the attention of inquirers.

Eurhythmics, according to M. Jaques-Dalcroze, is making considerable progress in this country. Demonstrations with advanced pupils from abroad have been given during November in various centres up and down the country, and have been attended by large audiences. But while these gatherings excite wonder and general interest they are likely to be regarded merely as an attractive entertainment which for educational purposes may be practically sterile. It is therefore satisfactory to know that the teaching centre recently established in London has drawn a large number of students. Although so far successful, the method is still on its trial in this country. It reveals unexpected rhythmic potentialities on the part of young people, but its application to the everyday work of school, and to musical education in particular, has still to be made clear. We are aware that M. Dalcroze grafts a system of sight-singing and ear-training on to his rhythmic exercises, but this is in no sense an outcome or a necessary feature of the rhythmic study.

If opera refuses to pay at high prices it can scarcely be expected to do so where charges for admission range between 2d. and 1s. At the Victoria Hall, familiarly known as the 'Old Vic,' where opera at these prices regularly attracts an eager public, the burden of maintenance falls on the shoulders of those who philanthropically promote the work. The burden so long borne has at length proved too heavy to be supported without help, and an urgent appeal has been sent out for subscriptions. It says: 'If only one-half of those who regularly attend opera and concerts in more fashionable surroundings will send us the sum which only one evening's enjoyment costs them, we shall have the answer we want.' The appeal is signed by H.R.H. Princess Christian (president), the Lord Mayor, the Chairman of the L.C.C., and nine well-known musicians. Subscriptions should be sent to the manager, Miss Lilian Baylis, Royal Victoria Hall, Waterloo Road, S.E., who will gladly give further particulars.

We learn that a League of German music-critics has been formed, with headquarters at Leipsic. The constitution is still undecided, but the aims are clearly formulated. The purpose is to 'improve the social, moral, and intellectual status of the profession.' It is scarcely likely that English music-critics will follow suit, as their status, or their conscience, of course admits of no reproach under these heads. If they were to band together it would be to form a Union and a strike in which the 'men's demands' would be intelligent sub-editors, a later hour of Press, and no Ballad concerts. The committee of the seriously-minded German Society includes Alfred Heuss (Leipsic), Paul Ehlers (Munich), Paul Bekker (Frankfurt), Lucien Kamiński (Königsberg), and Hermann Springer (Berlin). Membership, we understand, is elective and under strict conditions.

The perennial subject of the reform of Church music has drawn many writers to the columns of the *Morning Post* during the month of November. Up to the time of our going to Press the discussion was still proceeding. This being so, we reserve a summary of the correspondence until our January number.

Mr. William Wallace has resigned the secretaryship of the Society of British Composers, and Mr. C. Beatty has been appointed in his stead.

## SCHOPENHAUER AND MUSIC.

BY ROBERT RALPH.

When the average transcendental philosopher commences to theorise upon music, the result for the earnest student of the art is always interesting, and often enough positively diverting. The difficulty of obtaining from a philosopher an explanation of the phenomenon of music which will be satisfactory to the average composer or critic, perhaps lies in the vastly different standpoints from which artists and world-thinkers regard it. Music to the everyday musician is a perfectly natural thing, such as breathing or talking. To the composer it occupies a larger proportion of his conscious and subconscious mental activities than does even the common verbal speech. He looks at the world through a tonal medium. The philosopher, on the other hand, is looking precisely the opposite way of the binocular. He is seeking an explanation and not infrequently an excuse for the presence of music on the planet, and it must be confessed that most philosophers have been hard pressed in endeavouring to correlate the two entities.

Schopenhauer's views upon musical metaphysics are more than usually acceptable because, apart from his main theory, he has some really stable facts and a fair lay knowledge of music as an art. Many a specifically musical writer has strayed farther from the realms of probability than Schopenhauer. Furthermore he has the divine gift (so rare among transcendentalists) of being able to express his ideas clearly and concisely.

He makes one or two lapses from grace. He falls upon that cardinal mistake which is so common to non-musical minds, of calling minor keys necessarily plaintive or sad, and major keys lively and jolly. Also in endeavouring to reconcile the basis of harmony with some cosmic scheme he is responsible for stating that bass parts always move most slowly as the representative of the crudest mass, and that bass only rises and falls by large intervals, never by one tone (!) He perpetrates one glorious 'howler' as a result of this line of thought when he declares that a quick run or shake in the low notes cannot even be imagined!!! On the other hand he avoids the popular error of conceiving melody as distinct from harmony. He persistently indicates that he regards the term *melody* as alluding to one indivisible thing, i.e., the sequence of musical thoughts. There are so many musical scribes who have cheerfully run their heads against this rock that it is very refreshing to find a member of the laity who gracefully avoids it. His statement regarding melodic progression is very thoughtful, and paves the way for a further happy stretch of argument where he deals reasonably enough with the different effects produced upon the mind by various types of melodies. All this forms attractive reading for the music-lover.

But it is in the main contention and the very trunk system of Schopenhauer's philosophy that the average musician will be disappointed. Let us freely admit that the task of any philosopher is an enormous one. To reconcile such an elusive thing as the power of music over the human mind with the solar system or the latest type of known palmacites, and to find some common ground for the existence of both, is a task which, when accomplished, will convince but few people. Furthermore, those who accept the sage's formula, will only do so by virtue of extraneous admiration for the writer's personality. The tragedy of all abstract knowledge is that its domicile is built upon naked postulates. As Herbert Spencer once naively said, 'You must leap off somewhere,' and to a mere musician the 'will-to-live' of Schopenhauer and the 'thing-in-itself' of Kant seem but intellectual springboards from which we plunge into the infinite space of human ignorance.

After much theorizing and demonstration the only conclusion Schopenhauer arrives at is that music bears no resemblance to his 'world as idea' or the world of nature, but insists upon a *parallelism*. Upon this unstable and almost unmeaning phrase he manages to build a fine argument anent the specific qualities of music, which, though containing many eloquent passages, tells us little that we did not know before. It is scarcely a revelation to learn that 'if we listen to a symphony we seem to see all the possible events of life and the world taking place in ourselves.' Or again, 'music's representative relation to the world must be very deep, absolutely true, and strikingly accurate, because it is instantly understood by everyone, and has the appearance of a certain infallibility,' makes us feel grateful for sympathetic insight. But when we read that 'music acts directly upon the will, the feelings, passions, and emotions of the hearer, and, unlike other arts, it does not express the ideas or objectification of the will, but directly the

will itself,' we know the great philosopher is flirting with platitudes.

Schopenhauer completely ignores the physical effect of music upon the human mind. He does not endeavour to explain the vast difference between emotions which are purely due to æsthetic stimuli (such as the reading of a score by one's fireside) and the gross, physically emotional jerks we experience when we hear a brass band in the street, or the deep boom of a bell. Like every other musical theorist, he does not try to find the borderland between the relative effects of music and sound. The vital thing to decide before we seek an acceptable system of musical metaphysics is what percentage of emotional thrill is derived from æsthetics and how much from physical sound. We know that sound *qua* sound can occasionally upset our nerves, as, for instance, a clap of thunder, a deep bell-note, or the howl of the wind. These things are certainly not music, but it is surely patent to anyone that at least a proportion of their physical thrill must necessarily enter into our enjoyment of a symphony. This is the very point which Schopenhauer and every other musical thinker overlooks. No one but Darwin has even touched the fringe of the subject, yet it is the very core of all musical reasoning.

On these shifty and very verbal premises Schopenhauer proceeds to expound the art of music to his own satisfaction. Although much of his theorising is solid enough, it is needless to say that he finds himself in a *cul-de-sac* when he comes to speak of opera. It is rather curious that almost every lay-thinker who writes about music invariably hails opera as the be-all and end-all of the art. Why this should be is exceedingly difficult to explain. Writers upon poetry, painting, or the drama never give so much as a glance at opera, yet musical writers absolutely refuse to see that opera is not exclusively a musical question (*vide* Wagner and Gluck). There is no valid reason why a musical writer should consider himself bound to discuss the question of opera at all.

Schopenhauer insists rightly upon the abstract qualities of music. He says that the music of an opera, as it is presented in the score, has a completely independent, separate, and as it were, abstract existence for itself, 'to which the incidents and persons of the piece are foreign, and which follows its own unchanging rules; therefore it can produce its full effect without the libretto.'

In the very next sentence he says 'But this music, since it was composed with reference to the drama, is, as it were, the soul of the latter, for in its connection with the incidents, persons and words, it becomes the expression of the inner significance of all those incidents, and the ultimate and secret necessity which depends upon this significance.'

The reader will note that two moments previously Schopenhauer had said that the music of the opera could produce its full effect without the libretto, and to it the incidents and persons of the piece are foreign. Now he tries to argue that on the contrary the music in its connection with the incidents, persons and words, since it was composed with reference to the drama, is indispensable. The thing is self-contradictory, and evidently Schopenhauer half suspected so, for in the latter sentence that I have quoted we see his immediate desire to mander off into those precious 'secret necessities' or 'inner significances,' and those other all-comprehensive terms of which every transcendental philosopher has so large a stock always on hand.

If the small fact that the libretto, persons, and incidents of an opera are, as Schopenhauer says, indispensable, it becomes more difficult to comprehend

his further statement that music never assimilates itself with the natural, and therefore, even when it accompanies the most ludicrous and extravagant farces of the comic opera, it still preserves its essential beauty, purity, and sublimity; and its fusion with these incidents is unable to draw it down from its height, to which all absurdity is really foreign. Thus the profound and serious significance of our existence hangs over the farce and the endless miseries of human life, and never leaves it for a moment.

If we overlook the last sentence, which is a typical chunk of Schopenhauerian pessimism, it is pretty obvious that the philosopher has run his head against the old question of why people tolerate the conjunction of fine music and banal drama in opera. He is at a loss to explain the wild absurdities that occur in nine operas out of ten, and falls back upon the weak statement about the serious significance of our existence hanging over farce. Surely if there is one thought above another that does *not* enter the opera-lover's head when he is listening to his favourite arias, it is the relationship of our existence to eternal things. The presence of music at operatic and theatrical performances cannot be excused upon these grounds.

It is precisely at such points as this where abstract philosophic systems break down. Schopenhauer's theory fares no worse than any other 'transcendental' explanation of the phenomenon of music. Any convincing system of musical theorizing must settle once and for ever the question as to how far the physical excitements of music can influence our minds apart from aesthetics. Some might urge that music has no substance except in aesthetics. But this is obviously unsound argument. To take a concrete example: the mind of a man who goes to a concert to hear the 'Siegfried Idyll' is vastly different from that of his neighbour who attends a reproduction of, say, Bizet's 'Carmen.' The former goes deliberately from æsthetic motives, fully prepared not only to hear with all his ears, but to read a part of his own personality into Wagner's music. In reality this individual is as important a part of the proceedings as a violoncellist or an oboe player, for the music was intended to be listened to as well as played. On the other hand the man who visits 'Carmen' has no such interest in the music. He merely regards it as a pleasing adjunct to the stabbing and kissing. It is very evident that he does not concentrate his mind upon the music, or he would resent the presence of the drama and spectacle which divert his attention.

But it is not only in the opera-house that these phenomena can be observed. Music is welcome at every kind of social function. The astute hotel-keeper does not disdain the services of a string band. The justices entering the courts of assize do so to the flourish of trumpets. The politician, after some dubious election work, will wish his triumph to be further impressed upon the masses by a brass band. At theatres, exhibitions, and the like we see the indispensable 'orchestra.' And we might extend the list indefinitely to prove that wherever dynamic excitement is wanted, or whenever it is necessary to raise the emotions of a large body of people, music is always called in to play a secondary but highly important rôle. Wherever the masses congregate, there is music welcome, always with this curious proviso: that the mind shall not be asked to concentrate its attention upon the sounds. The latter must imperatively occupy a subordinate position to the politics, drama, pictures, or the mastications of the moment.

These remarkable aspects of music cannot be adequately dealt with by Schopenhauer's system of

philosophy. If we tear away aesthetics from music we shall still have a substantial natural phenomenon which is capable of great influence upon the human mind. But this matter has been quietly boycotted by every thinker except Darwin, and even if the theories of the future does not accept all the Darwinian conclusions, they will be found to be the only possible grounds upon which we can construct a musical metaphysic which shall cover the complete facts. If we persist in abandoning the physiological and biological elements we shall ultimately flounder in the quicksands of transcendentalism. We can see how perilous this course is by studying Schopenhauer's theory of music, always remembering that Schopenhauer was only half a transcendentalist, and moreover, one who could express himself with clearness and directness unknown to his fellow-writers. Secret-necessities, things-in-themselves, and inner-significances will not help us.

Was it not César Franck who said that Kant was 'really very amusing'?

## Church and Organ Music.

### THE COMPLETE ORGANIST.

BY HARVEY GRACE.

(Continued from November number, page 728.)

#### III.—OF PASTORS AND MASTERS.

The bad old days when it was almost taken for granted that organist and vicar should live in a state of more or less desultory warfare have happily gone, and are never likely to return. Still, from time to time ecclesiastical and musical journals contain bursts of querulous correspondence, showing that difficulties still crop up. Thus, a Church newspaper will for a few weeks contain letters from clergy complaining of tyrannous organs, organists, and choirs, while anon in a musical journal you will find organists wailing about their high-handed vicars. Unfortunately, this method of airing grievances is of very little use, as the contending parties rarely hear the other side. Organists may or may not be ecclesiastically-minded enough to read the *Church Times*, but we may be pretty sure that few of the clergy are sufficiently musical to read journals devoted to that art. The 'writing to the papers' is usually futile for another reason. The difficulties in most cases are purely local and personal, and can therefore be fully understood only by those on the spot. Vicar and organist have been described as 'an autocrat and a bundle of nerves,' but commonly there are *two* autocrats, and in the event of a collision, he who is also a 'bundle of nerves' fares ill. Often the aggrieved organist owes his discomfort to his tactless methods of dealing with those who differ from him. He takes rather a pride in his wrongheadedness. 'See,' he says, in effect, to the creatures of grosser clay with whom he has to deal, 'I am an artist, and of more fiery spirit than your huckster. To prove the which, I will show you how the artist negotiates yonder wall. There is a convenient gate, which I leave for the feeble among you. I myself shall proceed to knock my head against the wall, and you will see it, like those of Jericho, fall down flat.' So saying, he lowers his head, shuts his eyes, and does his part of the programme: the only part which may be written down a success. For his pains, he has a valuable lesson and a bloody coxcomb, both of which he will promptly forget at the next obstacle.

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On the whole there is only one course open to an organist who cannot get on with his vicar—he must seek ‘fresh woods and pastures new,’—to vary a well-known quotation. It may be a hardship, but no good work can be done in organizing and maintaining a choir if the musical and ecclesiastical heads are in conflict.

What are the most frequent points of difference? Probably more often than not the matter is one respecting the choice of music, and especially hymn-tunes. It is of course very trying to a musician to be asked to play and teach his choir mission tunes of a cawdry and debased type. His vicar thinks that such tunes make a service attractive to the humbler folk, and no other consideration has much weight with him. In such cases the ‘bundle of nerves’ often comes to grief. He declines to play the tunes, or plays them under protest, and he will complain to his choir, and make satirical references to the clergy in general and his vicar in particular. Having thus undone (in the matter of discipline) the choir work of months, he will write to his pet musical paper on the subject.

The compleat organist does none of these things. He will make an appointment with his vicar, and having got him snugly ensconced in his arm-chair, pipe in mouth, will proceed to administer the word in season. As this question of choice of music is just now very much in the air, I propose to go into it rather more fully than the title of this article warrants. It is, as I said above, one of the most frequent causes of friction between organist and vicar. It may be useful to summarise a few quite simple and obvious arguments on the organist's side, which are not so often brought before the clergy as they should be. I shall consider the question principally in relation to hymn-tunes. *Mutatis mutandis*, what follows applies to all other poor Church music.

The compleat organist meeting his vicar, and the pipe of peace having been produced, the proceedings will run on the following lines.

C.O.—‘My dear Vicar, you are so accustomed to deal faithfully with your flock, that I hope you will allow one who, though an official, is still one of them, to do the like with you. We are at cross purposes over the use of mission and other unworthy types of hymn-tunes. I am going to put before you the musical side of the question, that being the only one on which I have the right to speak. I object to these tunes, as I would to shoddy anthems or services, not because I or the choir dislike them, but simply on the ground of their not being good enough for use in Church.’

V.—‘But that's just the point! I don't want elaborate music. I want something simple and bright, so that the service shall be hearty and go with a swing.’

C.O.—‘There you follow the bulk of the cloth in supposing that good music is necessarily elaborate. Organists who are keen on the improvement in Church music are trying to hammer into the heads of all concerned the fact that good music may be quite simple, and the simple quite good. There is more than one kind of simplicity,—there is that of the genius, and that of the idiot. So in music you have on one hand an old psalm-tune such as ‘St. Ann's’ or ‘Dundee,’ and on the other the revivalist type of tune. Both kinds are simple, especially the old tunes, but there can be no question as to which kind is good. What is needed in the Church is the good, simple thing done well,—the good, strong hymn-tune, versicle, and chant well sung. So much for the “elaborate” boogy. Then you demand that the service shall be “hearty” By that you mean it must be loud.’

V.—Well,—er,—I hadn't—er—aren't you rather crude?’

C.O.—‘Precisely! It is not a case for subtleties, but facts; and facts are crude. You, as well as ninety-nine per cent. of your fellow-clerics, mean “loud” when you say hearty. Now, your “Nuttall,” conveniently at hand, tells me that “hearty” means “proceeding from the heart; full of heart; with heart; healthy; strong; having a keen appetite”—nothing about “proceeding from the lungs,” you will notice. Good congregational singing, I agree, may well be loud and strong, but the loudness is nothing in itself. It is a mere by-product. To prove to you the absurdity of this fetish of noise, I need only to remind you that of all choral effects, the most thrilling is a real *pianissimo* by a big choir. So much for your heartiness. Then you demand that a service shall be “bright,” and shall “go with a swing.” Now I do not desire, any more than you do, that the service on its musical side shall hang fire. But I must point out that again much depends upon what we mean by our terms. There is tremendous swing about an old psalm-tune or chorale sung with proper breadth and weight. There is also swing—our less expensive Press is fond of calling it “vim” and “verve”—about most of our popular music-hall songs. Have you ever heard “I'm one of the bhoys” sung by a crowd? If not, you have missed a good example of brightness and swing of the latter kind. But you will not want that particular variety in Church. The other kind is much less obvious and, like most good things, improves on acquaintance. In this matter of “brightness and swing” I am going to risk your anger by pointing out that we do not find in the clergy as a body any great anxiety about making *their* part of the service conspicuous for these qualities. Instead, we have the too often slovenly reading of the lessons and prayers, and careless intoning; and as for the pulpit part, I have even known, and that frequently, one cleric to be overtaken, like Bully Bottom, with “an exposition of sleep” while one of his colleagues had been preaching! A clerical demand for “brightness and swing” is likely to come home to roost in many churches!

‘Coming now to the actual matter in dispute—mission hymns—let me put before you a few points. You have asked me to include some of them because a certain percentage of the congregation will like them. Most of our other hymns, you say, are too severe, though you admit their excellence. Now, I am going to reply by making a few suggestions. We are justly proud of our beautiful parish Church, but I have long felt that many of the poorer people of our district do not fully appreciate its architectural excellences. How should they? Fine architecture, especially ecclesiastical, repels, rather than attracts, the uneducated mind. It is too severe, too much outside their everyday experience. Take them to the Hippodrome or some other mammoth place of amusement, and they will feel quite at home, and will remark on the beauty of the building. If you canvassed your congregation, I fancy you would find that to seventy-five per cent. the Hippodrome, as a mere building, gave more pleasure than our Church. Then why not make such structural alterations as shall bring our grand Norman pile into line with popular taste? This argument, if it errs at all, does so on the side of mercy, for the Hippodrome is a good building for its purpose and of its kind, whereas the hymn-tunes on which you set such store are bad both in kind and quality. Their use is as much an offence to the musician as the painting of our beautiful oak choir-stalls with stripes of red, white, and blue would be to you. Yet I doubt not that many of the less educated members of our congregation would think

the carving vastly improved with some such scheme of decoration. You would quote in vain the line about "painting the lily." They prefer it painted, regarding it as a tame and chilling bloom otherwise. When I find you decorating the Church to suit their taste, you will hear no protest from me in the matter of hymn-tunes. I think I may safely promise that !"

V.—"But who is to decide that these tunes are bad? Surely it is a matter of taste, about which there can be no argument."

C.O.—"I grant that it is not always an easy thing to decide, especially in the case of examples that hover near the border line. But how do we decide in other arts? In a dispute as to what constitutes a good book, you will consider the opinion of a dozen literary men of standing worth that of ten times the number of the ordinary reading public. Nor, in the matter of pictures, do you hang on the walls of your Church or vicarage crude oleographs or cheap prints such as you find in the poorer homes of your parish. Very few of your parishioners would thank you so much for a beautiful etching as for a highly-coloured print in which the bluest of policemen and the reddest of soldiers are seen ogling the most apple-cheeked of housemaids. Most educated people are quite clear as to the difference between the good and bad in literary and pictorial art. In music, the distinction is equally clear to all who have received a musical education worth the name. They, surely, should be arbiters enough for you. Do you realise, too, that music has its grammar—a code of rules as definite in most cases as those governing language? You would be horrified if I suggested that the choir should sing a hymn, the first lines of which ran :

"I is a awful sinner,  
And you be iust the same."

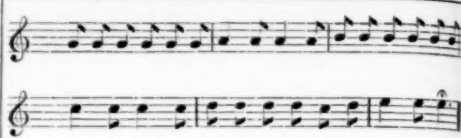
You would point out that while the lines contained a statement about which there could be no dispute, the grammar was so hopeless as to render the hymn unfit for use, and I should agree with you. Do you know that most hymn-tunes of the popular type contain breaches of musical grammar every whit as excruciating to a musician as the above lines are to you? I open one of these books (the "Mirfield" Mission Hymn Book) and find this progression :



This brief passage contains more mistakes in grammar than those two awful lines. The rules broken are founded on practical common-sense, as you will find if you ask your choir to sing the "harmony."

"If you defend those hymns on the score of melodiousness, I can easily point to some that are popular, but which, judged as tunes, carry their poverty on their face."

"Here is a succession of notes from the refrain of another tune from the same collection :



After the pause on the top note, the "tune" ambles back in pretty much the same way it went up, reminding one of the exploit of a famous general, who, after gallantly marching up the hill, marched down again. Nothing happened on the way up, or down, or at the top. You set great store by these tunes for use at children's services. It may be worth while pointing out that our children in elementary schools now learn, as a rule, songs that musicals are of a more satisfactory type. Are they to come in to Church on Sunday, and find that what would not be tolerated by the London County Council and their teachers is good enough for the Church? Try to look at the matter in this light. If you still think that the attractive power is the only consideration that matters, be consistent, and let us have a rainbow-striped lectern, the architecture and lighting arrangements of the Hippodrome, and let a committee of clergy who agree with you give us a periphrasis of the Bible and Prayer-book, in which the noblest of English is exchanged for the much more understandable and popular language of the halfpenny press."

The above is less a discussion than a monologue. In this case there is no vicar's side to the question at all. There is no more defence for bad music in Church than for any other form of sacrilege.

A very fruitful cause of trouble is the behaviour of choir boys during the service, when the organist is usually ignorant of what goes on. An organist who passes over complaints because the offender has a good voice and his suspension would be inconvenient is hopelessly in the wrong, and will soon have the fact brought home by a lowered tone in the whole choir. These and other debatable matters will invariably be settled amicably if organist and vicar will discuss them fairly, the former from the point of view of the musician who is a churchman, and the latter remembering that nothing but the best, however simple, is good enough for the Church.

The vicar should no more presume to tell a capable organist how to do his work than to superintend the operations of the man who comes to attend to the drains. Asked to choose between musical and unmusical vicars, most organists would probably prefer the latter. They are less likely to interfere with the choir work, whereas the former, whose claim to musicianship usually rests upon the slenderest foundation, will rush in and wallow out of their depth on every possible occasion. An organist in such a case needs infinite tact and courage. On the whole, he will be well advised to make it clear from the start that if the clergy and churchwardens consider he is able to do his work, he must be allowed to do it. If not, he must go. There would be very few cases in which a thoroughly capable man would be allowed to go.

While the organist has but one pastor, his masters are many. He will find no lack of members of the congregation willing—even eager—to give him advice. Men who would hesitate before committing themselves to a criticism of architecture, painting, or literature, have no such backwardness where Church music is concerned. It is quite sufficient for them that such and such a detail of the service is not pleasing to them. It rarely occurs to them that the deficiency may be, not in the music, but in their own taste. The compleat organist will

never argue with these critics from the nave. Argument is impossible, because the common ground on which the disputants can meet is the merest pinpoint in area. He will listen with the courtesy due to one who perhaps subscribes a half-guinea towards his salary, and when the other (a successful business man, let us say) has finished, he will quite pleasantly remark, 'Anything in your suggestion that is worthy consideration shall have it, I promise you. In return, I propose calling at your office to-morrow to give you my views on book-keeping or some other matter connected with your business. I feel sure there must be many points on which a musician can suggest improvements.' The discussion will end, at once, in quite a friendly way, and there are not likely to be any more criticisms from that quarter. At the same time, while the organist must have the courage of his opinions, and maintain the dignity of his office, there are certain matters in which he should not merely welcome criticism and suggestions, but even ask for them. From his position at the console, it often happens that he is the least able of all present to hear the effect he is producing. There are in every congregation at least a few people whose musical knowledge and taste are sufficient to make their opinion of value, and the wise organist will from time to time seek their advice on such matters as balance between organ and choir. Without some periodical check of this kind, he will almost certainly drift into using too much organ in accompanying.

Nothing will test the organist's tact more than an attempt to reform the musical arrangements in a parish where the standard has been low. He must make haste slowly, compromising here, tacking there, but all the while making a little headway. He must not expect his choir and congregation to arrive at one bound at a standard of taste that he himself has arrived at only after long training. This blunder is often made. People can be no more dragged into refinement than into righteousness. Wherefore let the organist go delicately to work in superseding a favourite hymn-tune, no matter how superior the new one may be. Nothing rouses the man in the pew more than such a change. A law-abiding citizen, a mild man all the week, becomes a very Berserker on the Sunday if you defraud him of a tune he has sung from boyhood. He will not care how bad it was, or how good the new one is. Such changes must come, but the tactful organist will find a way to bring them about with a minimum of annoyance all round. In such a case as the one just mentioned, for example, the solution is found in the alternate use, for a time, of both old and new tunes. The excellences of the new will have a chance to make their appeal, and the comparison between the two will inevitably end in the majority of the congregation preferring the better. In these and many kindred difficulties, the organist will save himself unlimited worry and unpleasantness if he will constantly try to get the point of view of the congregation. He will do his work better, and in the long run get his own way offener. To attempt a reform at one fell swoop is as mad a proceeding as a cricketer's attempt to score a century in his first few overs. In building up a choir, or founding a good tradition, it is the long game that pays.

Sunday, October 26, was a busy day with Nonconformist choirs at Northampton, no fewer than four holding festival. College Street Baptist gave Hiller's 'Song of Victory'; Mount Pleasant, the second part of 'Elijah'; and at Primrose Hill Congregational Mendelssohn's '42nd Psalm' was the principal item in a scheme which also included works by Wagner and Elgar.

## NOTES ON SOME INTERESTING ORGANS AT MAGDEBURG.

BY ERNEST E. ADCOCK.

(Concluded from November number, p. 730.)

### 3.—ST. JAMES'S CHURCH.

The Church of St. James is, next to the Cathedral, the largest in Magdeburg, being twelve feet longer and two feet wider than St. John's, and moreover it boasts of a tower 205 feet in height. In 1550, in a small inter-state war, when Moritz of Saxony bombarded the town with three small cannon, this building suffered (as also did the Cathedral and other churches), and traces of the damage are still visible, and are pointed out to visitors. It was on that occasion that the old organ was destroyed, and on August 3, 1568, a new one, built by Hans Bockelmann, of Hamburg, was used for the first time.

A heavy thunderstorm in 1613 did much harm to both church and organ, and the lightning scorched some of the pipes of the latter and melted others.

Then came the trouble of 1631, but the destruction wrought upon the edifice does not seem to have been quite so complete as in the case of St. John's, for we read that the walls, arches, &c., were left standing in a fair state of preservation. Nevertheless the organ was totally destroyed. It took some years for the church to recover from such a blow as this, and it was not until 1659 that a small organ built by George Schuler was set up.

In 1678 a larger one was commenced by Herbst, of Halberstadt, but he kept the work hanging about so long, and was so awkward a man to deal with, that the church authorities, who had given him every chance, at length lost patience, took the contract from him, and awarded it to Schnitger. The instrument was completed in 1698, and had twelve stops on the Ober manual, seven on the Brust, twelve on the Hinter, and a Pedal of thirteen stops. The case which enclosed this organ still does duty, and is almost as fine as that in St. John's Church; but the instrument lacks a Ruck-positiv or Choir organ case, and in 1844 was unfortunately liberally picked out with gold.

Various additions and improvements were carried out from time to time, but, roughly speaking, Schnitger's work stood for 150 years. Among the additions was a 32-ft. Posaune supplied in 1741 by an organ-builder named Trautmann.

Finally the instrument was rebuilt and enlarged by Reubke in 1853, and up to 1909 still remained much as he left it, and, unless it has since been rebuilt, still retains the old-fashioned stop-jams at right angles to the player, with the stops arranged in vertical rows.

The following is the specification:

#### MANUAL I. (14 stops).

	Feet.		Feet.
Principal .. ..	16	Octave .. ..	4
Hohlflöte .. ..	16	Gemshorn .. ..	4
Principal .. ..	8	Quinte .. ..	2½
Schweizerflöte .. ..	8	Octave .. ..	2
Hohlflöte .. ..	8	Cornett, 4 ranks.	
Gedackt .. ..	8	Mixtur, 6 ranks.	
Quinte .. ..	5½	Trompete .. ..	8

#### MANUAL II. (12 stops).

	Feet.		Feet.
Bordun .. ..	16	Hohlflöte .. ..	4
Principal .. ..	8	Quinte .. ..	2½
Gambe .. ..	8	Octave .. ..	2
Doppelflöte .. ..	8	Mixtur, 4 ranks.	
Gedackt .. ..	8	Cymbel, 3 ranks.	
Octave .. ..	4	Clarinet .. ..	8

## MANUAL III. (12 stops).

	Feet.		Feet.
Stillgedackt ..	16	Octave ..	4
Geigenprincipal ..	8	Flöte ..	4
Harmonika ..	8	Nassat ..	2½
Flauto traverso ..	8	Waldflöte ..	3
Stillgedackt ..	8	Mixtur, 4 ranks.	
Salicional ..	8	Oboe ..	8

## PEDAL (15 stops).

	Feet.		Feet.
Contra Violon ..	39	Gedackt ..	8
Untersatz ..	32	Quinte ..	10½
Principal ..	16	Octave ..	4
Offenbass ..	16	Mixtur, 4 ranks.	
Sub-bass ..	16	Posaune ..	16
Violon ..	16	Trompete ..	8
Offenbass ..	8		
Cello ..	8		

## COUPLERS, &amp;c.

Six Ventil.	Manual I. to Pedal.
Manual II. to I.	" II. to "
" III. to I.	" III. to "
Swell for Oboe.	Swell for Clarinette.

## MANUAL III.—(10 stops).

## (SWELL ORGAN).

	Feet.		Feet.
Geigenprincipal ..	8	Voix céleste ..	1
Lieblich Gedackt ..	16	Salicional ..	8
Flauto traverso ..	8	Flöte ..	4
Violine ..	8	Progressivo, 2 to 3 ranks.	
		Oboe ..	8

## PEDAL.—(11 stops).

	Feet.		Feet.
Principal ..	16	Gedacktbass ..	1
Sub-bass ..	16	Quinte ..	11
Violon ..	16	Bassflöte ..	4
Quinte ..	10½	*Posaune ..	16
Offenbass ..	8	*Trompete ..	8
Cello ..	8		

## ACCESSORIES.

Manual II. to I.	Manual I. to Pedal.
" III. to I.	" II. to Pedal.
Four Composition Pedals.	
Four Ventil.	

## 4.—THE CHURCH OF THE HOLY GHOST.

This is the smallest of the parish churches of Magdeburg, and outwardly the least prepossessing. It shared the same fate as the other churches in 1631, and was rebuilt after the lapse of some years. An organ was also provided, but nothing is known of its builder. It is certain, however, that there must have been one, for Schnitger incorporated seven or eight of its stops into a two-manual organ which he contracted to build in 1694. This was completed in 1698, and had twenty-six speaking stops.

Joachim Wagner, the famous organ-builder, of Berlin, received a commission in 1737 to build a larger instrument of forty-five speaking stops on three manuals and pedal, which he completed in 1740. It is from this time that the present case dates. It is a very ornate affair, with a large number of show-pipes, but, being of a later period, it is more debased in style, and cannot be compared with those in the churches of St. John and St. James. Nevertheless it presents a most imposing front, and is surmounted in the centre by a glittering golden sun, while in other parts are the usual cherubs and angels. The whole is richly decorated in white and gold.

Trouble, caused by the bellows becoming worm-eaten, had to be rectified in 1790, and repairs were also effected in 1837 by Hamann, and in 1862 by Böttcher.

At length, in 1873, a complete rebuilding became an absolute necessity, and the church authorities set about it in earnest. Tenders were solicited from Böttcher and Reubke, and the former was successful in obtaining the commission to build what amounted to almost a new organ. Eight stops only were used from the old instrument, and Barker's lever pneumatic was applied to Manual I. to make the touch a little lighter. The organ was dedicated on April 6, 1876, since which date only slight alterations have been made by Rover. The specification is subjoined:

## MANUAL I.—(14 stops).

	Feet.		Feet.
*Principal ..	16	Flöte ..	4
*Bordun ..	16	Quinte ..	10½
*Principal ..	8	Cornett, 3 ranks.	
Gambe ..	8	Mixtur, 5 ranks.	
Hohlflöte ..	8	Cymbel ..	3
Gedackt ..	8	*Trompete ..	8
Octave ..	4		

## MANUAL II.—(11 stops).

	Feet.		Feet.
Bordun ..	16	*Rohrflöte ..	4
Principal ..	8	Waldflöte ..	2
Fugara ..	8	Sesquialter, 2 ranks.	
Gedackt ..	8	Mixtur, 4 ranks.	
Quintaton ..	8	Chalmey ..	8
Octave ..	4		

There are, of course, numerous other interesting churches and organs at Magdeburg, but space forbids anything but a brief mention of one or two of them. St. Katherine's could boast of a fine organ case in the Baroque style up to 1875, when it was ruthlessly swept away, and another in the Gothic style substituted. The writer is unable to say what this Gothic case was like, but the probability is that it was not so good as the one it displaced. Praetorius mentions an early organ in this church, for which in 1706 Schnitger built a new instrument of two manuals and pedal. A perusal of these notes will force upon readers the truth of the old adage 'It's an ill wind that blows nobody any good,' for certainly the 1631 disaster brought plenty of grist to Schnitger's mill.

In 1875 Reubke erected a new organ which possessed forty-seven speaking stops, and in 1904 this was rebuilt and thoroughly modernised by Furtwängler & Hammer, of Hanover. Slight alterations were made in its specification, electric blowing installed, and the 1875 case had in its turn to make way for another one.

The Walloon Reformed Church contains a fine organ case, dating from 1757, which is decorated, like that in the Church of the Holy Ghost, in white and gold. It originally contained an organ built by Philip William Grunberg, which was a two-manual instrument. After having been repaired at various times, the pipe-work and mechanism were at length quite worn out, and in 1904 Sauer erected a magnificent organ with fourteen stops on Manual I., thirteen on Manual II., twelve on Manual III., and eleven on the Pedal, as well as numerous up-to-date accessories.

It seems rather difficult to make an end before a more complete exhaustion of one's information has been arrived at, but probably enough has been written, not only to arouse the interest of organ enthusiasts, but also, perchance, to guide their footsteps should they ever be fortunate enough to find themselves in Magdeburg or its near vicinity.

Under the title 'The English Carol Book' Messrs. Mowbray have just issued a volume of carols collected, arranged and composed by Mr. Martin Shaw, the words being edited by Dr. Percy Dearmer. The collection consists mainly of traditional English Carols, the religious folk-song of our people, and includes also some translations of foreign carols, and a few modern works by Mr. Selwyn Image and others.

The Oxford University Press have issued their *Kalendar of Hymns A. & M.* for the year 1914—a little book which those responsible for the choice of hymns will find useful. The *Kalendar* also contains a Table of Lessons, Proper Psalms, &c.

\* Stops used by Böttcher from Wagner's organ.



The Syllabus of the fifth session of the Liverpool and District Organists' and Choirmasters' Association should provide some interesting and useful gatherings. The monthly lectures are on 'The organ in the making' (Mr. W. M. Rushworth); 'Some aspects of the music of Brahms' (Dr. A. W. Pollitt); 'Church Music' (Mr. C. W. Bridson); 'Liverpool Cathedral' (Rev. C. Harris); 'Accompaniments and accompanist' (Mr. T. Halsall); 'Practical Plainchant to British words' (Mr. Royle Shore); and a discussion on Mr. Bates's 'Voice-training for children.'

The Henry Smart centenary seems to have been generally well observed, most organists having made a point of drawing on the composer's work on his birthday, Sunday, October 26. Numerous reports have reached us from all parts of the country.

The Edinburgh Society of Organists held their first meeting in Broughton Place Church Hall on October 28, when Prof. Niecks, the honorary president, delivered a lecture on 'Expression and phrasing in organ-playing,' with illustrations by Dr. W. B. Ross.

A demonstration was given in St. Andrew's Church, Nottingham, on Saturday, October 18, by the Rev. J. Eckersley, on the subject of 'Psalm-chanting by an improved method,' in which regard is paid to the varying sentiments, refrains, dramatic utterances, and parallelisms of the Hebrew poetry, with a view to avoiding gabbling and false accentuation, and providing such chants as would encourage congregational singing. Illustrations were sung by the choir of St. Andrew's Church. There was a good representative audience, largely composed of organists, and the opinion was freely expressed that Mr. Eckersley had done much to simplify and improve the rendering of psalms. All said and done, however, the avoidance of gabbling depends most of all upon the choirmaster. A method of chanting, like a book on voice-production or pianoforte playing, or any other branch of pedagogy, is just as successful as the teacher allows it to be. There are no short cuts or royal roads.

The Leytonstone Church Choir Association completed their third year by assisting at evensong on All Saints' Eve at the Church of St. John the Baptist, Leytonstone—the sixth service in which they have taken part. There were 120 voices, drawn from four choirs, and the music included Noble's A minor setting of the Canticles, Stanford's 'And I saw another Angel,' and Handel's 'Then round about the stony Throne.'

The Loughton Choral and Orchestral Society have taken for their twenty-third season's work Spohr's 'Last Judgment,' and the concert-version of Gounod's 'Faust,' together with smaller choral numbers.

With recital organists devoting whole programmes to transcriptions from Wagner, Tchaikovsky, &c., it is well that pure organ music should occasionally be given its due. A series of five recitals of organ music of the 18th, 19th and 20th centuries was given in October at St. Stephen's, Wallbrook, by Mr. F. W. Holloway. The programmes covered a wide range, and included nothing but music actually written for the instrument. The series contained some admirable specimens of English work by the older composers, such as Wesley, Walmisley, Thomas Adams, John Stanley, and Felton.

An interesting recital of music for organ in combination with various other instruments was given in Park Chapel, Crouch End, on November 13. The performers were Mr. Eugene Meier (violin), Mr. Walter Hobday (violin), Mr. Harry Stubbs (organ), and Mr. F. Cunningham Woods (pianoforte). Miss Dilys Jones sang, and Mr. Henry R. Ward accompanied.

On November 1, the Bishop of Liverpool dedicated the new organ at Knowsley. The instrument, a three-manual with thirty-seven speaking stops, was built by Messrs. Rushworth & Dreaper, and was shown to advantage in a recital by Mr. Sydney H. Nicholson.

## ORGAN RECITALS.

- Mr. James Tomlinson, Public Hall, Preston—Fantasia in F, *John E. West*.  
 Mr. John A. Tatam, St. Nicholas' Church, Colchester—Prelude on 'Old 104th,' *Parry*.  
 Dr. H. W. Richards, Christ Church, Lancaster Gate—Introduction and Fugue from Sonata, Op. 154, *Rheinberger*.  
 Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Overture in D minor and major, *Henry Smart*.  
 Mr. Thomas Curry, Central Hall, Westminster—Andante, Allegretto, Elevation, and Allegro, *Marius Gueit*.  
 Mr. F. A. Mouré, University of Toronto—Dithyramb, *Basil Harwood*.  
 Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pa.—Postlude in D, *Henry Smart*.  
 Mr. G. T. Pattman, St. Mary's Cathedral, Glasgow—Choral Improvisation on 'In dulci jubilo,' *Karg-Elert*.  
 Dr. Caradog Roberts, Pendre Chapel, Mold—Cantilène Pastoral, *Guilmant*.  
 Mr. S. M. Ravenhill, Parish Church, New Romney—Toccata in A, *Purcell*.  
 Mr. Purcell J. Mansfield, Newlands U.F. Church, Langside Road—Compositions of *Mr. Mansfield*.  
 Mr. H. Whalley, St. George's Parish Church, Edinburgh—Introduction and Passacaglia in D minor, *Max Reger*.  
 Dr. M. J. Monk, Truro Cathedral—Prelude in E minor, *Dethier*.  
 Mr. Herbert Hodge, Palm Court, Selfridge's—Marche Triomphale, *Walter G. Alcock*.  
 Mr. Fred Gostelow, Luton Parish Church—Arcadian Idyll, *Lemare*.  
 Mr. Sydenham Janes, Okehampton Parish Church—Chorale Prelude on 'Melcombe,' *Parry*.  
 Mr. Sydney H. Wéalé, Derry Cathedral—Grand Solemn March in E flat, *Henry Smart*.  
 Mr. G. Bernard Gilbert, Town Hall, Stratford—Andante in A, *Henry Smart*.  
 Mr. James Tomlinson, Public Hall, Preston—Dithyramb, *Basil Harwood*.  
 Mr. Henry Riding, St. Andrew's, Leytonstone—Offertoire in C minor, *W. Faulkes*.  
 Mr. Albert Orton, Walton Parish Church, Liverpool—Air with Variations in A major, and Finale Fugato, *Henry Smart*.  
 Mr. Leonard Dorsett, Church of St. Philip—Marche Funèbre et Chant Seraphique, *Guilmant*.  
 Mr. Ernest E. Smith, St. Bede's Parish Church, Liverpool—Prelude in A, *Henry Smart*.  
 Mr. M. B. Kidd, Kelso Parish Church—'La Nuit, *Karg-Elert*.  
 Dr. Herbert W. Wareing, Christ Church, Malvern—Toccata and Fugue in the Dorian Mode, *J. S. Bach*.  
 Mr. Chastey Hector, Brighton Parish Church—Sonata in C minor, Op. 41, *James Lyon*.  
 Mr. James Downie, New Kilpatrick Parish Church, Glasgow—Fugue in G major, *J. L. Krebs*.  
 Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Works by *Smart*.  
 Mr. C. A. Miles, Llanthwney Road Baptist Church, Newport—Sonata on the 94th Psalm, *J. Reubke*.  
 Mr. Allan Brown, St. James's, Clapton—Grand Fantasia in E minor, *Lemmens*.  
 Mr. Harold E. Darke, the Parish Church of Paddington—Organ Sonata on the 94th Psalm, *Reubke*.  
 Mr. Frederic Fertel, Bromley Parish Church—'Impression' from 'Harmonies du soir,' *Karg-Elert*.  
 Dr. Cyril B. Rootham, St. John's College, Cambridge—a Bach programme.  
 Mr. E. M. Vinnicombe, St. Leonard's Church, Exeter—Air with Variations and Fugato, *H. Smart*.  
 Mr. T. Hopkin Evans, Ebenezer Calvinistic Methodist Chapel, Mardy—Sixth Sonata, *Mendelssohn*.

## APPOINTMENTS.

- Mr. A. B. Porter, organist and choirmaster, St. Matthias' Church, Richmond, Surrey.  
 Mr. Alfred R. Stock, organist and choirmaster, Union Church, Putney.

## Reviews.

*Longing.* For S.A.T.B. By Haydn Keeton.  
*Sweet day, so cool, so bright.* For S.A.T.B. By David Stephen.  
*Perfection* (Sinfonia domestica choralis). For S.S.A.A.-  
T.T.B.B. By A. C. Mackenzie.

[Novello & Co., Ltd.]

Dr. Keeton's part-song is a short and very agreeable essay. The part-writing is interesting and grateful, and well within the powers of a choir of quite modest attainments.

Mr. Stephens's setting of George Herbert's well-known lines demands more of the performers, by reason of some sudden key-changes. The rhythm also is less straightforward. These difficulties surmounted, the little work should be effective.

Advanced choral Societies in need of a humorous work wherewith to recreate themselves after more severe labours will find what they want in Sir Alexander Mackenzie's Choral Domestic Symphony. The first part of the work is for T.T.B.B.; the second for S.S.A.A.; and the third for S.A.T.B. with occasional division of parts. We quote the words of the first section, in order to give an idea of the ke:

'I hail the perfect woman,  
Perfect in every sense,  
With beauteous form to grace allied,  
And fortune quite immense.  
No curtain lecture doth she read,  
When night's dim hour has come.'  
'If so,' my loving wife exclaimed,  
'Poor dear! she must be dumb!'

'I love a perfect woman  
And she, I know, loves me.  
Who praises all her friends' attire,  
Though dowdy they may be.  
A Paris hat of ancient style,  
She views with glances kind.'  
'You can't mean me,' my wife replied,  
'For surely I'm not blind.'

The female choir then enters (*irato*) with a similar satire directed at the men, after which both parties join in sympathising with the inhabitants of Mars, where it is presumed these perfect men and women are to be found. There is some capital fun in the writing of this section, notably in the time-honoured sequence of descending 7ths (*stridente*) at the words 'And bore each other all day long.' The music throughout is tuneful, and would present no difficulty to a well-equipped choir.

*Musiciens Anglais Contemporains.* Par R. A. Streatfeild.  
Traduction française de Louis Pennequin.

[Paris: Editions du temps présent.]

Rare indeed are the signs that British music rouses any interest among foreign musicians as a thing to be sought out and studied. A sign is now given, in the form of this translation of Mr. Streatfeild's essays, that there is a demand in France, or at least Paris, to learn about our composers and their works—if one may credit the publisher with a knowledge of his market. Mr. Streatfeild deals with the life and works of Elgar, Dr. Ethel Smyth, Delius, Parry, Stanford, and Bantock, and shows exhaustive knowledge of his subject in each case. He is no mechanical eulogist, for while he gives free rein to his enthusiasms he does not shrink criticism. The article on Elgar was printed in *De Nieuwe Gids* (in English) and in *Le revue du temps présent* in 1912, and an extensive quotation was made in our issue for June, 1912.

*Of the Father's love begotten.* Anthem for Christmas. By Edward C. Bairstow.

[Novello & Co., Ltd.]

Dr. Bairstow has taken the ancient melody, 'Corde natus,' as a basis for his work, which is practically a set of choral variations. The words are from the well-known hymn of Prudentius (A. & M. 56, E. H. 613). The first verse is given to the tenors and basses in unison, with an organ part

containing some effective bits of canon. Verse 2 (*Andante Pastorale*) is for trebles, a charming melody in  $\frac{3}{4}$  time, with the hymn-tune used as a bass. A four-part section mainly unaccompanied follows, while the final chorus (*Allegro con spirito*) gives us five pages of admirable polyphonic treatment of the *Canto fermo*. While thoroughly modern in style, the work has an unmistakably ecclesiastical flavour, both by reason of the theme and its treatment. It is a convincing proof, if any be needed, that it is possible to write good church music without adopting the style of a bygone age.

*Funerale for Harmonium.* By Sigfrid Karg-Elert.

[Carl Simon: Berlin.]

A simple little tribute to the memory of Prof. August Suppard (*d. November, 1912*). Personal interest is reinforced by a quotation from a work by the deceased composer. We note that the dreadful Lowell-Mason tune to 'Nearer, my God, to Thee,' on which Herr Karg-Elert recently wrote a symphonic organ piece, seems to have taken his fancy. Anyway, he had by no means finished with the tune, for here we find him using a strain from it by way of final cadence. It is the very last tune, we should have thought, to appeal to one with the magnificent chorales of Germany in his blood. We hope he does not think it is typical of English hymnody!

*Legend.* (Original Compositions for the Organ (New series), No. 15.) By Harvey Grace.

[Novello & Co., Ltd.]

Mr. Harvey Grace's 'Legend' has the rare value of being original without affectation or eccentricity, and of capturing the attention with a mood of simplicity. It opens with a tune that suggests an old-world carol. This is continued and treated with simple, gently-moving harmonies, and gives way to a more decided theme in common time that seems to introduce a new scene or character to the unfolding of the 'Legend.' The new matter is carried to a climax on a more emotional note, and suddenly gives way to the opening theme, *lento pouderoso*, with the bass in canon at the octave. The carol tune remains in the ascendant, while the music becomes quieter, until the end. There is no lack of chromatic harmony, but it clings to the key of the piece—D minor. Within the limits of this simple form Mr. Grace expresses a good deal that is worth expressing.

*Nine Folk-Song Carols.* Collected and arranged by Cecil J. Sharp. (Novello's School Songs, Book 245.)

[Novello & Co., Ltd.]

The collection of folk-songs, of which this set of carols forms a new and interesting part, grows steadily under the fostering care of Mr. Cecil J. Sharp. The first of the set, 'King Herod and the Cock' (Worcestershire), with its quaint words and robust tune, is likely to attract. A Warwickshire ditty, 'The moon shines bright,' the music of which is in a minor mode with a flat seventh, strikes us as being one of the most beautiful melodies in the book. A Gloucestershire version of 'The holly and the ivy' has a lively tune in which the accented pulse of every bar but one has two quavers. Another swinging tune from the same county, 'Come, all you true good Christians,' although newly-found, gives us the impression that we have heard it before. 'Come, all you worthy gentlemen' has a distinctive feature in two leaps from the leading-note up to the mediant. 'As I sat on a sunny bank,' a version of the 'Three Ships' tradition, is a six-eight melody that could be picked up in a few minutes. 'The Virgin unspotted' is a peculiarly graceful tune in triple time. 'Some of Levi' (Kent) is a broad, flowing tune which, like the last in the set, 'Wassail Songs,' would be very effective with a large choir or congregation, but the words of the latter are not so well adapted to ecclesiastical use. All the carols are adorned with accompaniments that are musically attractive without distracting attention from the melodies. Of course these accompaniments are in the nature of decorative redundancies that may be used at option.

The G...  
Pp. 1.  
Paul.  
In Mus...  
Price...  
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## BOOKS RECEIVED.

- The Gaiety and George Grossmith.* By Stanley Naylor. Pp. 14 + 263. Price 5s. net. (London: Messrs. Stanley Paul.)
- In Music Land.* By George P. Upton. Pp. xi. + 204. Price one dollar, 25 cents. (Chicago: Browne & Howell Co.)
- What is Music?* By H. Heathcote Statham. Pp. 160. Price 3s. 6d. net. (London: Chatto & Windus.)
- The Growth of Music* (Part II.). By H. C. Colles. Pp. 176. Price 3s. 6d. net. (Oxford: The Clarendon Press.)
- My Art and my Friends.* By Frederic Cowen. Pp. xii. + 319. Price 10s. 6d. net. (London: Edward Arnold.)
- Music and Christian Worship.* By H. Walford Davies. Pp. 24. Price 2d. (London: Humphrey Milford.)
- Text-Book of Music.* By Henry C. Banister. (New edition revised by W. Alfred Parr.) Pp. xix. + 327. Price 3s. 6d. (London: G. Bell & Sons, Ltd.)
- Encyclopedia of Musical Terms.* By Edmondstone Duncan. Pp. 453. Price 4s. (London: G. Schirmer.)
- Our Old Nursery Rhymes and Little Songs of Long Ago.* Colour illustrations by H. Willebeek le Mair. Four Volumes. Price 1s. each, net. (Each Volume contains thirty rhymes.) (London: Augener, Ltd.)
- Memories of my Life.* By Fred. R. Spark, J.P. Pp. 252 + xx. (Leeds: R. Sparks & Son.)
- Modern Musicians.* By J. Cuthbert Hadden. Pp. 320. Price 3s. 6d. net. (London and Edinburgh: T. N. Foulis.)
- Richard Wagner—Composer of Operas.* By John F. Runciman. Pp. 427 + xiii. Price 10s. 6d. net. (London: G. Bell & Sons, Ltd.)
- 'Parsifal' and Wagner's other Operas.* By Richard Northcott. Pp. 24. (London: Percy Lindley.)
- Music as a Religion of the Future.* Translated from the French of M. Ricciotto Canudo, with a 'Praise of Music,' by Barnett D. Conlan. Pp. 53. (London and Edinburgh: T. N. Foulis.)
- An Important Lesson to Performers on the Violin.* By Tartini (with portrait). Pp. 25. Price 1s. 9d. net. (London: William Reeves.)
- Drama, Music-drama and Religion, as illustrated by Wagner.* By Ramsden Balmforth. Pp. 93. Price 1s. 6d. (London: The Year-Book Press.)
- The English Carol Book.* Collected and edited by Martin Shaw. Words edited by Percy Dearmer, D.D. Pp. 75. Price 1s. 6d., cloth 2s. net. (London and Oxford: A. R. Mowbray & Co.)

## Correspondence.

## VOCAL EXERCISES BY PORPORA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In reply to Mr. Hudson's query regarding the above, it should be remembered that a footnote on page 105 of Lunn's 'Philosophy of Voice,' eighth edition, states that they are 'to be had from the author.' Charles Lunn replied, I might parenthetically observe, in the same year as Garcia, the centenarian, namely, 1906. Doubtless Mr. Lunn's son, of Cleve Prior, Evesham, would give the desired information.

Personally I should be pleased to show anyone the old copy I possess of the original exercises which the author gave me whilst studying the same with him. They contain no accompaniment, for Lunn, whilst referring to the exercises in question, says: 'Use no accompaniment, plunge into the sea of sound, it is only a cripple who wants crutches.'

In a mutilated form, the exercises were republished by Reynolds & Co., Berners Street, W., a short time ago (but with accompaniments) in connection with Lunn's last book called 'The Voice,' published by subscription, as he said, in order 'To keep the method I have compiled exclusively in the hands of my pupils.' This may account for the scarceness of the work in question.—Yours faithfully,

GEORGE R. CILEY.

## AN OMISSION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I notice in the article on Mr. Frederick Corder in your last issue, that in giving particulars of his career no mention is made of his long connection with Trinity College of Music.

May I be permitted to contribute to the completeness of the article by stating that Mr. Corder was appointed Professor of the Pianoforte in 1886 and Conductor of the Orchestra from 1890 to 1897, when he relinquished both offices.

I may also add that the College had the benefit for many years of Mr. Corder's services as an examiner for the Higher Examinations.—Yours faithfully,

DIRECTOR OF STUDIES,  
Trinity College of Music.

## Obituary.

We regret to announce the following deaths:

MADAME MATHILDE MARCHESI, on November 17, at the residence of her daughter, Madame Blanche Marchesi, 16, Greville Place, Kilburn Priory, London, N.W. She was born at Frankfort-on-the-Main on November 26, 1826, and was thus, at her death, in her eighty-eighth year. Her father was I. Friedrich Graumann, a merchant, and her mother came of a good family at Frankfort. She displayed great vocal talent in her youth, and was for some time a pupil of Otto Nicolai, who made her an offer of marriage which she declined. After some vicissitudes she became a pupil of Manuel Garcia, and soon began to be in great demand as a concert-singer. In 1852 she married Salvatore Marchesi, a celebrated baritone singer. He died at Paris on February 20, 1908, at the age of eighty-six. From 1854 to 1861 Madame Marchesi was professor of singing at the Vienna Conservatoire, and in the latter year she settled at Paris and established a great teaching connection. Rossini was one of her personal friends, and he was a great admirer of her method of teaching. In 1864 she sang with a touring party in this country, and in 1865 she became a professor in the Cologne Conservatoire, a post she retained for three years, afterwards returning to the Vienna Conservatoire. This appointment she retained until 1878, when she established an independent school. Her pupils included Ilma de Murska, and many others known to fame. She settled again at Paris in 1882, where she remained and taught for many years. Her daughter Blanche has followed the profession of singing and has earned considerable fame as a performer and teacher.

CARL WILHELM ADOLPHE SCHLOESSER, at Great Bookham, on November 10. He was born at Darmstadt, on February 1, 1830. His father, Louis Schloesser, was a violinist, conductor, and composer. Adolphe (the name by which he was known) came to England in 1854, and soon after was appointed to a professorship of the pianoforte at the Royal Academy of Music. In this important post he gained much esteem. He retired in 1903. He was a warm advocate of Schumann's music at a period when that composer was not much appreciated.

GEORGE ARTHUR CLINTON, suddenly, on October 24, in the sixty-third year of his age. He was professor of the clarinet at the Royal Military School of Music, Knepper Hall, the Royal Academy of Music, and Trinity College, London. He was for many years solo clarinet in H.M. Queen Victoria's Private Band, and principal clarinet in the Crystal Palace Orchestra, and in the orchestras of the Philharmonic Society and the Royal Choral Society.

ARTHUR DUKE COLERIDGE, on October 29, in his eighty-third year. He was an enthusiastic musical amateur. The first performance in England of Bach's Mass in B minor was owing to his influence and exertions. He founded the Bach Choir, and he was one of the founders of the Mendelssohn Scholarship.

## FRESH LIGHT ON OLD ENGLISH AIRS.

By W. H. GRATTAN FLOOD.

## 'THE BRITISH GRENADIERS.'

Much ingenuity has been expended in tracing the original source of the tune of 'The British Grenadiers.' Some have imagined that the present air is an evolution of 'All you that love good fellows' (also known as 'The London 'Prentice'), while others would have us believe that it is a variant of 'Sir Edward Nowell's Delight.' And not a few have ventured to describe it as another form of 'Grace Nugent,' composed by Turlogh O'Carolan about the year 1710.

As to the words of the song, Chappell is inclined to date them as written *circa* 1688 (the Grenadiers were first formed in 1678), but probably they only go back to 1704 or 1705. Internal evidence is quite sufficient to justify us assigning the latter date, as the 'hand grenades' alluded to in the third verse fell into disuse about the year 1710. Chappell, in his 'Collection of National English Airs' (1838), prints a version of the song which he regards as 'about eighty years old,' but I have good reason to believe that his copy was not older than 1770. Certain it is that his version has been taken from a copy of about that date, or probably of 1775, and it has been somewhat tinkered, probably by Chappell himself, who has also introduced an additional verse. I hereto subjoin in parallel columns an early form of the words as printed in 1760 or thereabouts, and Chappell's version.

## VERSION OF 1760.

## CHAPPELL'S VERSION, 1838.

(1)

Some talk of Alexander and  
some of Hercules,  
Of Conon and Lysander, and  
some Miltiades;  
But of all the world's brave  
heroes there is none that  
can compare  
With a tow row, row row,  
row row, to the British  
Grenadiers.

*Chorus:* But of all the  
world's, &c.

(2)

None of those ancient heroes  
e'er saw a cannon ball,  
Or knew the force of Powder  
to slay their foes withal;  
But our brave boys do know  
it, and banish all their  
fears,  
With a tow row, row row,  
row row, the British  
Grenadiers.

*Chorus:* But our brave  
boys, &c.

(3)

When'er we are commanded  
to storm the Palisades,  
Our Leaders march with  
Fuses and we with hand  
Grenades;  
We throw them from the  
Glacis about our enemies'  
ears,  
With a tow row, row row,  
row row, the British  
Grenadiers.

*Chorus:* We throw  
them, &c.

(1)

Some talk of Alexander and  
some of Hercules,  
Of Hector and Lysander, and  
such great names as these;  
But of all the world's brave  
heroes there's none that  
can compare,  
With a tow row, row row,  
row row, to the British  
Grenadiers.

*Chorus:* But of all the  
world's, &c.

(2)

Those heroes of antiquity  
ne'er saw a cannon ball,  
Or knew the force of powder  
to slay their foes withal;  
But our brave boys do know  
it, and banish all their  
fears,  
Sing tow row, row row, row  
row, to the British  
Grenadiers.

*Chorus:* But our brave  
boys, &c.

(3)

When'er we are commanded  
to storm the palisades,  
Our leaders march with fuses,  
and we with hand grenades;  
We throw them from the  
glacis about the French-  
men's ears,  
Sing tow row, row row,  
row row, the British  
Grenadiers.

*Chorus:* We throw  
them, &c.

(4)

The god of war was pleased,  
and great Bellona smiles,  
To see these noble Heroes  
of our own British Isles;  
And all the Gods celestial  
descending from their  
spheres,  
Beheld with admiration the  
British Grenadiers.

*Chorus:* And all the  
Gods, &c.

(5)

Then let us crown a Bumper  
and drink a health to  
those  
Who carry caps and  
Pouches, that wear the  
loupéd cloaths.  
May they and their Com-  
manders live happy all  
their Years,  
With a tow row, row row,  
row row, the British  
Grenadiers.

*Chorus.* May they and their  
Commanders, &c.

(4)

Then Jove the god of thunder  
and Mars the god of war  
Brave Neptune with his  
trident, Apollo in his  
chariot, and all the gods celestial  
descending from their  
spheres,  
Behold with admiration the  
British Grenadiers.

*Chorus:* And all the  
gods, &c.

(5)

And when the siege is  
we to the town repair  
The townsmen cry Huzzah,  
boys, here comes a  
Grenadier.  
Here come the Grenadiers,  
my boys, who know no  
doubts or fears,  
Then sing tow row, row row,  
row row, the British  
Grenadiers.

*Chorus.* Here comes the  
&c.

(6)

Then let us fill a bumper,  
and drink a health to  
those  
Who carry caps and pouches  
and wear the loupéd  
clothes.  
May they and their com-  
manders live happy all  
their years.  
With a tow row, row  
row, row row, the  
British Grenadiers.

*Chorus.* May they, &c.

So much for the words. And now as to the tune. Mr. Kidson rightly says that early copies of the melody are not common, and he further states in the new edition of Grove's 'Dictionary' (vol. v., p. 620) that the earliest copy he has seen is from 'about the year 1735 or 1740.' I have not been fortunate enough to meet with a copy of this early date, and I scarcely think it likely that a music sheet of so early a date can be verified; but I possess a half music sheet, with the music and words dated *circa* 1760. However, it is very remarkable that Mr. Kidson, in 'The Minstrelsy of England' (1901), prints a setting of 'The British Grenadiers,' purporting to be taken from 'one of these half sheets of music of about the year 1750,' and yet which is totally unlike the settings of 1760-1790; in fact, which is a completely modern setting. As I write I have before me the printed setting of 1760, and the setting to be found in the 'Musical Miscellany' (1786), both of which are almost identical, and I herewith subjoin the melody of 1760, followed by the modern\* setting as given by Mr. Kidson.

## THE BRITISH GRENADIERS (1760).

Ex. 1.



\* By 'modern setting,' I mean the version which came into vogue about the year 1835.



## THE BRITISH GRENADIERS (1901).

Ex. 3.



There still remains to be considered the source of the tune. Chappell, in 1838, stated that 'The British Grenadiers' bore a strong resemblance to 'Sir Edward Nowell's Delight,' and that it was also very like 'The London' Prentice' or 'All you that love good fellows.' He adds that the latter melody must have been known 'before the year 1628,' as in that year a ballad was printed to the tune of 'All you that love good fellows.' Other writers pretend to see the source of the tune in 'Nancie,' to be found in the 'Fitzwilliam Virginal Book,' arranged by Thomas Morley, but the resemblance only extends to the first two bars. Mr. Kidson quotes from Chappell as to the tune of 'Sir Edward Nowell's Delight,' appearing in a Dutch book in 1634, but Mr. Duncan, in his 'Minstrelsy of England' (1906), states that the tune was printed at Amsterdam, 'in Bellerophon, in 1622.' Be that as it may, no serious student can at all equate the melody of 'The British Grenadiers' as derived from 'Nancie,' or from 'Sir Edward Nowell's Delight' or yet from 'All you that love good fellows.'

Quite recently a friend drew my attention to a tune which he considered may have been the original of 'The British Grenadiers.' This tune is entitled 'Dr. Faustus' Tumblers,' and it was printed by Playford in his 'Dancing Master,' vol. iii., in 1726-27. At first sight there seems a considerable resemblance, but on examination the identity is by no means clear. For the sake of comparison I give the melody of 'Dr. Faustus' Tumblers.'

## 'DR. FAUSTUS' TUMBLERS' (PLAYFORD 1726).

Ex. 3.



There remains but one more source, and this, in my opinion, is the undoubted tune which was borrowed by the English, and subsequently adapted to the song of 'The British Grenadiers.' Without further beating about the bush, I have no hesitation in tracing the air to 'Wilhelmus van Nassouwe' (1581), which, in turn, was borrowed from a song of derision on the siege of Chartres in 1568, entitled 'O la folle entreprise du Prince de Condé.' Prof. Enschedé says that the song was originally written in French, but was translated into Dutch by Marnix, in 1572, and hence has been regarded as of Dutch provenance. As a proof of the popularity of the French song, 'O la folle entreprise,' it is found, printed in 1570 in a 'Recueil de Chansons Spirituelles,' and again in 'La pieuse alouette avec son tire-lire' it is wedded to a hymn in honour of the Blessed Virgin, in 1576. It was adopted as the national anthem of the Netherlands, and was printed in 1581 as 'Wilhelmus van Nassouwe'—the French origin being admitted, as underneath the title is added 'Naar de wijze van Chartres.' I herewith subjoin the old French melody as adapted by the Dutch in 1581,

and I feel convinced that the identity of the melody with the older form of 'The British Grenadiers' is too close to be merely accidental.

## 'WILHELMUS VAN NASSOUWE' (1581).

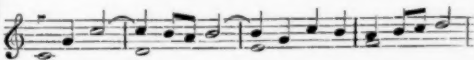
Ex. 4.



It is not at all surprising that the English soldiers under King William III. in his Continental campaign picked up the French tune and made it their own, and of course the deception was completed when the song of 'The British Grenadiers' was adapted to this fine old marching tune. The selfsame process resulted in the English annexation of the French 'Malbrouk s'en va-t-en guerre,' and its conversion into the convivial song of 'For he's a jolly good fellow,' which has been the unrivalled wind-up of social functions in Great Britain and Ireland since 1835. At this date the modern setting of 'The British Grenadiers' came into vogue, superseding the older adaptation of 1704 or 1705. Many other instances could be adduced of English 'borrowings' from French melodies, but these I hope to treat of in a subsequent article.

## THE DIFFICULTIES OF COUNTERPOINT.

On November 4 Mr. Frederick Corder read a paper with the above title at the opening meeting of the new session of the Musical Association. He said that one of the best papers on practical subjects that had been read before the Association was that by the late Dr. Sawyer, 'Why do we teach harmony so badly?' which had been the cause of the publication of the two best text-books on harmony the world had yet seen: those of Prout and Macpherson. Harmony was now adequately taught; could the same be said of counterpoint? It was not that the teacher was inadequate. As a teacher of counterpoint for over thirty-five years he (the lecturer) was convinced that our ideas on the subject needed modernising. In teaching languages it used to be the custom to confine the vocabulary and the exercise-sentences to things which were of no practical use to the learner. Why? Nobody knew: it was traditional; that was enough. We were gradually abolishing these absurdities, except in Latin. It was the Cuius and Balbus element in counterpoint that worried him. Explain it to the pupil how one might, the sensible musical pupil of to-day had to put a severe strain upon his powers of belief before he could accept such fatuous things as this:



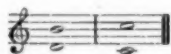
as stepping-stones to a musical career.

Strict counterpoint was no more than an educational fiction, as unreal a language of conviction as Esperanto. If theorists would be sensible and accept it as an imaginary jargon invented to exercise the pupil on the free progression of concord to concord, such a point of view would cause the necessary exercises to acquire a more practical character, and they would perhaps be restrained within reasonable bounds. But it was the assumption, the pretence, that strict counterpoint was a semi-sacred language, like Latin, that everybody must study, yet nobody ever acquire, that benumbed the student. He yielded to no one in his estimation of the educational value of strict counterpoint,—up to a very definite point—but he was just as strong in his conviction that the demands made after that point were altogether foolish and time-wasting. Strict counterpoint of the first species in two parts was an obvious commencement for musical training, and the only pity

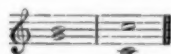
was that it could not precede elementary harmony. But why must we use those repulsive *canti fermi* of our ancestors? Chorales would serve the purpose just as well, and would appeal to the student far more. What human being would believe that those rows of fat semibreves were meant for music? They were merely invented to save the teacher trouble. The idea that they would serve equally well for all contrapuntal purposes was a delusion. Could one use a fourth species in the bass against a rising scale? Could one put double counterpoint in the tenth of first species against a *canto* which went for more than four notes in one direction, or against a *canto* in a minor key which had a leading-note in it? The learner needed a carefully devised set of subjects suitable for each kind of puzzle that he was set; yet it was only puzzle-work when all was said. In these days we could not afford to make the student waste his time over the study of dead languages. There were so many living facts that he had to assimilate, that unless something was speedily done to modernise the methods and the material of counterpoint, our students would either neglect the study—they pursued it only under protest now—or they would have their spirit crushed.

Each modern treatise had endeavoured to expound its theme more sensibly than the preceding one, and each writer had more or less neglected the spirit for the letter. Every modern book had begun with a perfectly splendid preface that made one feel that here at last was the treatise so long waited for. But the shadow of the public examination was over every man, and he dared not fulfil his noble promise. Whether he declared that counterpoint was the musical method of 'the ancients,' or whether he declared it to be only a means to an end, or whether he believed that salvation lay in trying to write like Palestrina, it all ended in the same hideously unmusical jargon. In that highly interesting collection of examples culled by Dr. Gordon Saunders from the early text-books, the majority of them were appallingly bad from every point of view.

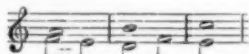
Discussing the points open to improvement, Mr. Corder said that in two-part counterpoint, at any rate in the first species, which was such a valuable preliminary ear-training, the subjects should be rhythmical melodies. One could be as strict as one liked except that one would never make any student believe that the conventional cadence:



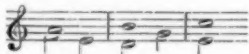
was half as satisfactory to the ear as the one to which he was accustomed:



—in which he was perfectly right. In the second species you would never get a really musical pupil to understand why he may not write:



while he may write:



This species should be much more elaborately taught and explained than it was.

Most theorists looked with horror upon semitonal auxiliary notes even when the taking of one of them below the dominant would save an ugly tritone; and although accented passing-notes on the first of a bar were grudgingly conceded as 'allowable,' to use one was infallibly to lose marks in any examination. In fourth species the only thing needful was to draw the student's attention to the fact that rising suspensions—except that of the leading-note, which some forbade—were not of good effect. Suspensions in the bass were very harsh, and it should be explained that an unbroken chain of suspensions in the bass was not in itself a desirable thing in music; it was being done purely as a

technical exercise. Every student had to be taught the idiom of fifth species, and rightly regarded it as a mark of puerility when he had acquired it. Why should such restriction at all, beyond that of musicality, be placed upon the preceding species taught the mechanism of melody now let the student apply it according to his own fancy.

In three-part counterpoint the melodic aspect was to be emphasised at the expense of the harmonic. With special and really musical subjects all three parts could be advantageously practised in the fifth species. Real three-part writing was as far as ordinary students needed to go; but the unmusical ones, of course, must have something to grind at, and of all the unending and hopeless labours there was nothing like the strict counterpoint of the books in four or more parts. Fourth species in the bass ought not to be practised in four parts. The result was simply miserable.

In four parts, too, a dominant  $\frac{7}{4}$  chord became indispensable. How else was it possible to end an exercise when the top part walked down four notes to the Tonic? Counterpoint in more than four parts was a sheer waste of time.

Combined counterpoint needed thorough overhauling. The only combinations of any utility were first, second, and third species in three parts, and fifth species in from three parts to as many as one liked, provided rests were used. Double counterpoint in the octave was essential, and cannot be most valuable practice if confined to reasonable limits. These were (a) two-part canon in every interval, (b) ditto in a free part, (c) ditto on a chorale or ground. The subjects must always be rhythmical and musical.

If we were content to regard strict counterpoint as a mere puzzle-game, the chief object of which was to test students to read, then leave it pretty much as it is, but do not turn a mere game into a cult, like golf. If it was claimed that it was intended to endow the student with a technique for polyphony, then it was just three centuries behind the time and it had to be brought up to date. Would it be taught on present lines in the far future? The difficulty was in deciding who should take action. No single individual could; he would not have the power. The Universities could, but they would never agree. Meanwhile musicians had to train pupils on totally different lines according as they desired to become composers or to become organists. Would it be deemed a feasible suggestion that such an independent body as the Musical Association should appoint a kind of Royal Commission to ascertain the private views of experienced teachers, and issue a Report urging the Universities to take definite action? It was the only chance of reform that he could see.

In the discussion which followed the paper, Dr. W. E. Cummings, the chairman, remarked that Mr. Corder's paper was full of thought and suggestion. He himself had never been taught counterpoint; the only book he studied was E. J. Hopkins, his master, was Goss's 'Harmony.' Good music could hardly exist without counterpoint, but it was very doubtful whether it was properly taught or properly understood.

Mr. F. G. Webb thought that a good deal of the wisdom of our very talented young composers arose from the excessive restrictions placed on them during their education. They were like boys let out of school. Counterpoint should be considered from a modern standpoint.

Dr. R. R. Terry remarked that the whole secret of counterpoint being out of touch with everything that was musical and artistic was just this: When counterpoint was living art it followed certain rules; these rules were models. Now we had the major and minor keys. When rules were only had any sense when applied to modes were transferred to keys, then counterpoint became a hybrid, something which was in touch with neither ancient nor modern. Counterpoint as we understood it had no existence until the 18th century, and our traditions were therefore only those of yesterday. The study of strict counterpoint did not help a person to understand either Palestrina or living works of art.

The November issue of the *Three Arts Journal*, published at the Three Arts Club, makes good reading. A lecture by Mr. Bernard Shaw upon the economic position of women artists is given verbatim. There is much miscellaneous material of interest, including notes on current musical events.

## RECITING TO MUSIC.

In our last issue (p. 746) we reported a recital of various poems given by Mr. Charles Fry with musical accompaniment. On that occasion Mr. Fry prefaced the programme with some remarks on the history of this form of combined art. After paying a tribute to the memory of his friend the late Clifford Harrison, who excelled as a poet, musician, painter, and reciter, Mr. Fry went on to say that he might claim to be entitled to speak on the subject, as, apart from his Shakespearean work, the greater part of his professional career had been devoted to reciting in works with music.

So far as is generally known, said Mr. Fry, the earliest use of Melodrame—the technical term for the association of speech with music—was made in 1772, when Jean Jacques Rousseau produced, at Lyons, a dramatic piece entitled 'Le Devin,' in which spoken dialogue was interspersed with music (the character of which was clearly indicated by the author), written by a French composer named Coignet. It achieved a great success, and was repeated at Paris in 1775. About the same period, Brandes, a German, adapted as a Melodrame a cantata entitled 'Ariadne,' for the use of his wife, an actress who could not sing. The music for this was composed by Georg Benda. Whether Brandes was influenced by Rousseau's production is not known, but it is evident that the credit of originating the method is due either to Rousseau or Brandes. 'Ariadne' also proved successful, and its production was followed by another Melodrame entitled 'Medea,' by Gotter, the music in this case also being composed by Benda. These works were known to Mozart, and influenced him in the composition of music for a drama on the subject of 'Semiramis.' To instance Mozart's approval of the method Mr. Fry quoted the following from a letter written by the composer to Von Dalberg, manager of the Mannheim theatre:

With regard to the Monodrame a vocal part is by no means necessary, as not a single note is sung; it is entirely spoken: in short, it is a recitative with instruments, only the actor *speaks* the words instead of *singing* them. If you were to hear it, even with the pianoforte, it could not fail to please you; if it were properly performed you would be quite transported. I can answer for this; but it requires a good actor or actress.

There is no record of the performance of this work; but that the master was still favourably impressed with the method is clear, as he employed Melodrame in his opera 'Zaide.' We know that Beethoven introduced melodrame in the prison scene in 'Fidelio' with great effect, and Weber also employed it in the Incantation scene in 'Der Freischütz.' Later, Mendelssohn adopted the device in his 'Athalie,' 'Antigone,' and 'Œdipus,' while it was still more prominently and effectively employed by Schumann in his 'Manfred'; rarely has a more beautiful and touching effect been created than by his accompaniment to the invocation to 'Athalie.' Many modern composers have accepted the idea, prominent examples being Liszt's 'Lenore,' Richard Strauss's 'Eroschen Arden,' and Grieg's dramatic setting of 'Bergliot.' It was reserved, however, for Sir Alexander Mackenzie to develop the method to the fullest extent in his 'Dream of Jubal,' a poem with Music, the words of which were written by the late Joseph Bennett, the eminent critic of the *Daily Telegraph*, and in the production of which Mr. Fry was associated as reciter. Here about 250 lines of poetry were accompanied throughout by the orchestra, and it is certainly the most remarkable work of the kind ever written. In the music accompanying the recitation, the distinguished composer has given some of the most delicate and beautiful of his creations.

Mr. Fry stated that probably the most prolific writer of musical recitations was Mr. Stanley Hawley, who had, he believed, written music for over fifty poems.

He concluded by saying that he thought he had given sufficient reason to show that the method of associating music with speech had appealed to many of the world's most eminent composers.

Mr. Herbert E. C. Hill, of Attleborough, has been appointed conductor of the Hingham Choral Society, on the resignation of the Rev. G. Russell.

## THE WILLIAM LUDWIG MATINÉE.

A special matinée in aid of the William Ludwig Testimonial Fund will be given at His Majesty's Theatre on December 8. The artists who have promised to appear are Miss Marie Tempest, Miss Florence Smithson, Mr. H. B. Irving, Mr. Maurice Farkoa, Miss Margaret Cooper, Mr. Barclay Gammon; Mr. Arthur Bouchier and Miss Violet Vanbrugh, in 'Pearls,' by Stanley Houghton; Mr. George Grossmith and Miss Kitty Mason, in a Tango; Sir Herbert Tree and Mr. Tom Reynolds in 'The Van Dyck.'

## AN APPRECIATION.

A correspondent writes:

'All things point to a highly-successful benefit performance at His Majesty's Theatre, on December 8, in aid of Mr. William Ludwig. It is sad that such a genuine artist, such a magnificent actor, such a man of splendid physique, should be compelled to seek retirement owing to an incurable throat malady; but it is gratifying that in the day of distress so many fellow-artists have come forward and promised whole-hearted support towards the monster programme which will be offered the public on the 8th inst. With characteristic generosity Sir Herbert Tree has granted the use of the theatre, and a strong committee, organized by Mr. T. P. O'Connor, M.P., have been working for some months to ensure a bumper house. It is apropos, therefore, to give a short memoir of the distinguished Irish singer, now forced to relinquish his professional engagements whether on the operatic or the concert stage.

William Ludwig—whose family name has always been Ledwidge—is the son of William Ledwidge, of Arran Quay, Dublin, and was born in December, 1847. His father was an excellent amateur musician, and was second tenor in the choir of the Pro-Cathedral, Dublin; being also a capable actor, he took part in the first production on any stage of Boucicault's 'Arrah-na-Pogue,' in the Dublin Theatre Royal, on November 7, 1864. As a young man Ludwig displayed considerable vocal gifts, and after a short tour with the Durand Opera Company he joined the staff of Carl Rosa in 1874. Between the years 1875 and 1880 he won golden opinions as a baritone. He sang in Henry Walsham's Company in 1878, and with the Blanche Cole Company in 1879, achieving as Vanderdecken in the 'Flying Dutchman' an unqualified success at Birmingham in J. W. Turner's Opera Company. At the initial production of Goring Thomas's 'Esmeralda,' at Drury Lane, by Carl Rosa's Company, Ludwig created the part of Frillo, on March 26, 1883. Less than a fortnight later he took part in the first performance of 'Colomba,' by Sir Alexander C. Mackenzie (April 5, 1883). He toured America in 1886-88, and in 1896 rejoined the Carl Rosa Company, creating the part of Hans Sachs in the 'Meistersingers' at Manchester on April 16. He appeared at the Garrick Theatre, London, in January, 1897, and then went on a second American tour, followed by a third. His last operatic appearance was at the Theatre Royal, Dublin, with the Carl Rosa Company, at Christmas, 1910.

'In oratorio, too, Mr. Ludwig has appeared with conspicuous success, notably in 1884, in the 'Elijah' (when he sang with Joseph Maas), and in Rubinstein's 'Paradise Lost.' However, it was as a concert singer that he made a new departure by giving for twelve years purely Irish concerts, and popularising old Irish ballads like 'Brennan on the Moor,' 'Crotty's Lament,' &c. In later years the rich quality of his voice was marred by a pronounced vibrato, which became a perfect mannerism.

'He was a great favourite at the annual St. Patrick's Day Concerts in London, and introduced many songs that are now found in all Irish repertoires, such as 'The Croppy Boy,' 'The Boys of Wexford,' 'Carrighdoun,' and 'The West's asleep.' Nor must it be forgotten that he often gave up lucrative engagements to sing in the cause of charity, and for years he sang on Sundays at the services in the Passionist Church, Highgate.'

We understand that a Musical Festival will be held at Cardiff on October 5, 1914, with Sir Frederic Cowen as conductor-in-chief. Works—in some cases new—by W. H. Reed, Williams, Josef Holbrooke, Elgar, David Jenkins, Edward German, and Sir Frederic Cowen will be included in the programme.

## GRAND OPERA IN ENGLISH.

MR. RAYMOND RÔZE'S SEASON.

Once again the flag of grand opera in English is raised in the Metropolis, this time at Covent Garden, where on November 1 Mr. Raymond Rôze opened a short season of grand opera in the vernacular. The primary object of the undertaking was the production of Mr. Rôze's own historical music-drama on the ever-attractive subject of 'Joan of Arc.' Other works such as Wagner's 'Tannhäuser,' 'Lohengrin,' and 'Tristan,' with Gounod's 'Faust,' Bizet's 'Carmen,' Humperdinck's 'Hansel and Gretel,' and a new ballet, are features of the scheme set forth in the preliminary prospectus. Immediate recognition of one of the weak spots in the plan of opera in English has been noted by Mr. Rôze, and he promises that 'Carmen' shall be given in the new version of the book provided by Mr. Hermann Klein and published some time ago. A less urgent need is represented in the promised new translation into English by Mr. Alfred Kalisch of the libretto of Gounod's 'Faust.' This was scarcely necessary at all. The version made by H. F. Chorley for the English production of the work in 1864 stands to-day nearly fifty years later as one of the best examples of 'Englishing' ever made from a foreign libretto. But at the time of going to press, when most of the five weeks of the season have passed, no date is fixed for the production of this new version. Wagner's 'Tristan' and 'Tannhäuser' have been seen, and the rest of the time has been taken up with Mr. Rôze's own opera.

## 'JOAN OF ARC.'

Originally heard in a concert-version given at Queen's Hall four years ago, Mr. Rôze is announced as having spent twelve years in composing his opera. Like Wagner he is his own librettist, an arrangement that has a great deal to commend it, since if any objections are to be made they are not likely to be attended with blows. Save for its peaceful possibilities the plan in this case has not been of great service to the composer. Two heads are generally preferable to one, especially where a first attempt is concerned, and it is probable that a second head would have pointed out sundry defects in Mr. Rôze's libretto. He does not follow the Schiller design, but nevertheless adheres well to the historical facts. The Maid of Orleans is happily one of those historical figures about which we are uncommonly well informed. There is actually in existence in the Musée Tour Jeanne d'Arc, at Rouen, a sketch of her face made at the time of her trial five hundred years ago.

Mr. Rôze depicts all the principal events. He does so either *visu voce* through his characters, or by means of some *tableaux vivants*. Thus, one way or another, the whole of the story of her life is given. The battle scenes, the imprisonment, trial, and final burning at the stake are shown by means of tableaux. The opera begins at the beginning at Domremy, where we see Joan, not tending her flock but her flax, since she is shown with a spinning wheel outside the village church. She announces her convictions implanted in her by means of the mysterious voices; and her father, a clear-speaking if not plain-speaking man, has visions of his own. Next we are in the Hall of the Castle at Chinon, where the Dauphin is holding court. After a preliminary ballet Joan is announced, and makes her appearance so far forward with her mission as to have adopted male attire. After due trial of her powers of divination she is, on the strength of her powers of perception, entrusted with the command of the Army. Living pictures show her first essaying the storming of Orleans; her entry into the liberated city. Then the characters come to life again; this time in the camp of the allied English and Burgundians. Here there is a scene between the scoffing Isabeau and Philip, Duke of Burgundy, followed by the appearance of Joan leading a charge. Her sympathy for a mortally-wounded English soldier causes her to remain in the camp. She makes the acquaintance of Philip, who introduces himself in the free and open-hearted manner of the period by means of an axe with which he proposes to kill the Maid. She persuades him to the contrary. Dunois, who appeals to her as a lover, is rejected, and after Joan has uttered an Ave Maria with the assistance of a

chorus (off), the sleeping soldiers are aroused and Philip, Dunois, and Joan, in good amity, make for Rheims. The coronation of Charles is shown in a picture, this time a moving one of great pomp and circumstance and of much quaintness. The next stage illustrates Joan at the zenith of her power and sufficiently influential to induce Charles to sign the armistice which shall relieve Paris. Joan's 'voices' leave her, but fortified by the regard of Dunois she goes on with her work as per historical record. The second and the active part of the open opera close with mutual confidences between Joan and Dunois and their setting out for Compiegne. Tableaux show Joan taken prisoner, her trial, her martyrdom at the stake and her final translation, and the adoration of her remains by the people who have already canonised her.

Mr. Rôze's music shows much resourcefulness. The resourcefulness is not always self-contained. There are many effective passages. The choral-writing in particular is always telling because of its excellent construction. The instrumental colouring is also admirable, and the score is of notable homogeneity. The fact that the composition of the work was extended over twelve years and that it was heard in its completed form four years ago accounts for much of the music not being of to-day. Good knowledge of the requirements of the stage is shown, and the Coronation scene is carried out to broad musical effects that create a definite impression. There is dramatic impulse in Queen Isabeau's openly expressed contempt for Joan, and the scene between the Maid and Philip is good operatic stuff. Elsewhere Mr. Rôze's matter does not always fit the situation, although he never fails to indicate undoubted powers of eloquence. There is great spirit in the scene at the Castle of Chinon, and the introductory choral dance is a notable example of the composer's adaptability. Generally the style is somewhat lyrical for the subject, and in the actual appeal of his music Mr. Rôze has rather handicapped himself by his choice of words which apparently do not always lend themselves to felicitous musical accentuation. Two casts were employed. The first comprised Miss Lilian Granfelt as an appealing Joan, Mr. Charles Mott as a vigorous and impressive Duke of Burgundy, Mr. Henry Rabke as Charles, Mr. Raoul Torrent as Dunois, and Miss Dora Gibson as Queen Isabeau. The alternative cast included Mlle. Marta Wittkowska as Joan, Mr. Raymond Loder as Charles, Mr. Harold Colonna as Dunois, Mr. Harry Reynolds as Philip, and Miss Edythe Goodman as Isabeau. In point of equipment the production is memorable because of the splendour of the costumes, its historical accuracy, and the general impressiveness of the setting. The work has been given three and four times a week since the season began and to growing appreciation.

## 'TRISTAN AND ISOLDA.'

When the new opera had settled down, Mr. Rôze gave Wagner's 'Tristan and Isolde' with a cast that included Mlle. Marta Wittkowska as Isolde and Mr. John Coates as Tristan. Mlle. Wittkowska has recently developed sunny high notes in her voice that justify her in attempting soprano rôles. Her Isolde had plenty of vigour in its initial stages, but strain soon became obvious and the tunefulness of her singing declined. Mr. John Coates gave a very notable impersonation of Tristan. It was remarkable as characterization, for its vocal effect, and for its power as an exposition of a much abused character. Mlle. Juliette Autran acted Brangaena with much skill, giving more point than usual to the part, but her voice lacks the necessary weight for the music. Mr. Charles Mott showed himself as an artist of high promise by his work as Kurwenal, and the music of King Mark was finely sung by Mr. Manito Klitgaard. Quite a feature of the representation was the direction of the orchestra by Mr. Hamilton Hart. Although new to the work of operatic conducting he was able to express a great deal, and to show that with the necessary experience he would have no difficulty in attaining distinction in this branch of his art. The stage part of the performance was disfigured by some freak lighting during the duet in the Second Act which resulted in the lovers being bathed in bright red moonlight.

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## 'TANNHAUSER.'

In mounting this well-known work as his third opera, Mr. Röze laid himself open to some severe criticisms. It revealed weaknesses in his company. Miss Bettina Freeman, who appeared as Elizabeth, did not rise to any great heights owing to the absence of any extensive command of vocal colour. Mr. John Coates, who appeared as Tannhäuser, was artistic as usual, but could not conquer the difficulty arising from the fact that the music does not suit him save in the last Act, when he sang admirably. The other characters were not of a high level, with the exception of Mr. Harry Reynolds, who gave a vocally excellent account of the music of the Landgrave. Miss May Stora as Venus, Miss Maude Garnette as the Shepherd Boy, Mr. Henry Rabke as Wolfram, did not sound any great depths, and moreover, failed to defeat rather than advance the whole reason of opera in English by failing to pronounce their words clearly. Mr. Frank Bridge conducted, but rather succumbed to the manifold difficulties of directing a much 'cued' opera such as this.

FRANCIS E. BARRETT.

## 'GIULIANA': A NEW ENGLISH OPERA.

At Cheltenham, on November 19, the Moody-Manners Opera Company added to the list of native operas produced by them a one-act example entitled 'Giuliana,' composed by Mr. David Knox. The libretto, by Signor E. Golisciani, tells a story of Italian love, hate, and summary vengeance, in which hapless women, a village lover, and a wicked Count are concerned. Mr. Knox's music is highly charged with the quality styled a 'sense of the stage.' He conveys it with a good deal of confidence in the matter of orchestration, and with fluent command of melodic phrase. There is good differentiation between the various characters and emotional phases of the story, and the whole is a work of undoubted promise. The composer has the right stuff in him; all he wants is experience in conveying it. Few first operas have carried so much conviction at their initial hearing. The parts, all of them prominent, were taken by Madame Summa Salvini (Giuliana), Mr. Frank Christian (Paolo), Mr. Flintoft Moore (Count), Miss Olive Westwood (Marta), and Mr. Hubert Dunkerley (Lorengo). The composer conducted in excellent style, and the opera was well received.

## ROYAL ACADEMY OF MUSIC.

On December 3 and 10, two lectures will be given at the Royal Academy of Music by Mr. Oscar Beringer. The subjects are 'English clavier music of the 16th-18th centuries,' and 'French and German clavier music of the 16th-18th centuries.'

The George Mence Smith Scholarship for a non-student displaying good voice and musical aptitude is open for competition, the last day for receiving entries being December 10.

A chamber concert was given by the Academy in the Duke's Hall on November 3. Movements from concerted works by Beethoven, Mendelssohn, and Dvorák, were played, and a song 'La Rose' by Mr. Adolf Hallis, a student, was given for the first time.

## THE GUILDHALL SCHOOL OF MUSIC.

The annual prize-giving and concert took place on October 25, in the presence of the then Lord Mayor (Sir David Burnett) and Lady Mayoress. An address, reviewing the year's work of the school, was given by the principal, Mr. Landon Ronald, and the Lady Mayoress distributed the prizes, of which the chief were as follows:—The gold medal to Elizabeth Weiss; the Knill challenge cup and Bechstein Scholarship to Eric Zardo; the Musicians' Company silver medal to John E. Hope. Corporation Scholarships were awarded to Louis Godowsky, Rebe Kussmann, Nellie Walker, Gladys Broxup, and Herbert V. Templeman. The Melba Scholarship was awarded to Dorothy M. Waring; the Knoop Scholarship to Mary Critchlow; the Mercers' Scholarship to Margaret Harrison; the Merchant Taylor's Scholarship

to Carl True; the Lord Mayor's and Lady Mayoress's prizes to Phyllis Dicksee and Edith Hartry; the Principal's prize, for promise of a public career, to Reginald Herbert.

A concert formed part of the proceedings, the programme being contributed by Miss D. Augusta Chilton-Griffin (pianist), Miss Muriel Hay (violinist), Miss W. Jamieson, Miss Doro Waring, and Mr. Christian Obert (vocalists).

## THE MUSICIANS' COMPANY.

A banquet was given by this Company on October 28, at Stationers' Hall. The new Master, Mr. Clifford B. Edgar, D.L., J.P., presided, and the large company present included: Mr. W. P. Fuller (the immediate Past-Master), the Earl of Shaftesbury, Lord Marchamley, Captain A. C. Chamier (Senior Warden), Mr. C. L. Collard (Junior Warden), Mr. T. C. Fenwick (Clerk), Sir Alexander Kennedy, Sir Frederick Bridge, Sir Edward Cooper, Sir George Truscott, Sir Homewood Crawford, Sir Herbert Marshall, Col. T. C. F. Somerville, Lieut.-Col. J. T. Phillips, Sir George Martin, Sir William Gibbons, Sir Edward Letchworth, Mr. Landon Ronald (Principal, Guildhall School of Music, who earlier in the evening was admitted to the roll of Honorary Freeman of the Company), Mr. Ian Malcolm, M.P., Mr. J. Boyton, M.P., Dr. W. G. Alcock, Dr. W. G. McNaught, Dr. T. L. Southgate, Mr. S. Ernest Palmer, Major A. J. Stretton, Mr. W. W. Cobbett. After the usual loyal toasts, Mr. Fuller proposed the toast of 'The Worshipful Company of Musicians,' coupled with the name of the new Master, and in an interesting survey of the operations of the Company during the past twelve months, mentioned that the three Company's Scholarships at the Guildhall School of Music (which were given by Mr. Carnegie and Mr. Ernest Palmer), were now filled up. He reported the unveiling, by the Duchess of Abercorn, of the window presented by the Company to the new Guildhall at Londonderry to commemorate the former association of the Musicians' Company with the Fishmongers' Company in the Plantation of Ulster. Miss Alice Prendergast had given £500 in memory of her late brother, Mr. Arthur H. D. Prendergast (a Freeman of the Company), to be invested for the purpose of apprenticing City choir boys to musical instrument traders. It was hoped that this trust would expand into a large scheme. He offered congratulations to Alderman and Past-Master Cooper on his receiving the honour of knighthood. He welcomed the new Master, and said he was known in and out of the Company as an accomplished amateur musician; and he referred to his civic and musical work eulogistically.

Mr. Edgar, in a brief reply, stated that there were things in connection with the Company of which it was justly proud. Kings could to-day confer charters, but they could not confer antiquity. The Company was increasing in usefulness and strength and unity of feeling amongst its members.

The health of the new Honorary Freeman, Mr. Landon Ronald, was proposed by Sir Edward Ernest Cooper. He said the Musicians' Company had one important distinction—that it represented a living Art which was a universal language. He referred to the distinguished abilities of Mr. Landon Ronald as a conductor, and said he was a composer of melody, an important matter in these days.

Mr. Landon Ronald, in responding, made an optimistic speech as to the quality and prospect of British music. His sympathies were strongly with the younger generation of composers who were struggling for recognition. But even they must remember that the now well-known musicians, such as Mackenzie, Parry, Stanford, had infinitely greater difficulty in getting their early work heard. This change was owing to there being many more orchestral concerts than there were. More than by any other agency the cause of British music had been served by the great Academies of Music and the 'Ernest Palmer' Patron's Fund. While we should do all we could to support the British musician, we must not shut the door on foreign artists and music, because that would tend to stultify the art. In this century, there was no talent, no genius, that was hidden—all had a chance. He concluded by saying that he hoped to make the Guildhall School one of the greatest, if not the greatest in the Kingdom.

The toast of the guests was proposed by Mr. C. L. Collard and responded to by Lord Marchamley and Sir Alexander Kennedy. The latter amateur gave some interesting reminiscences of his association with the late Herr Joachim.

The Company's silver medals were presented by the Master to Arthur Charlett Green, of the Royal Naval School of Music; to Student Leo Paul Bradley, L.R.A.M., of the Royal Military School of Music; and to John Ernest Hope, Mus. Bac., F.R.C.O., of the Guildhall School of Music.

During the evening a selection of vocal and instrumental music was given by Miss Lilian Stiles-Allen, Miss Nellie Walker, Mr. Alfred Steed, and Mr. Reginald Herbert, and a string quartet (Mr. Herbert Templeman, Mr. George Stratton, Miss Nellie Ridding, and Mr. John Francis). Mr. J. Ernest Hope played pianoforte solos and Miss Jenny Hyman accompanied.

#### THE LIVERY CLUB DINNER.

As a St. Cecilia celebration, the Livery Club of the Worshipful Company of Musicians held a dinner at Skinners' Hall on November 21, a large and distinguished gathering being present. The chair was occupied by Mr. Ian Malcolm, M.P., President of the Club. The toast of the President was proposed by Sir Homewood Crawford. Sir Ernest Clarke proposed the visitors, for whom Sir Samuel Evans responded. The following excellent musical programme, appropriate to the occasion, was arranged under the direction of Miss Gwynne Kimpton:

Antiphon, 'Cantantibus organis Cecilia' <i>Peter Philips.</i>	
Motet, for soprano and bass, 'Veni electa mea Cecilia' ... .. <i>Richard Deering.</i>	
Ode to St. Cecilia ... .. <i>George Holmes.</i>	
A burlesque Ode on St. Cecilia's Day ... .. <i>Bonnell Thornton.</i>	

The final number was omitted owing to the lateness of the hour. The singers were Masters M. Donegan and J. Wood, Messrs. A. Cockell, A. Whitehead, A. Thorogood, J. K. McLean, and H. Langley. A band of ten string players supported the voices. All except the double-bass player, Mr. C. Winterbottom, were ladies.

#### BACH CHAMBER CONCERTS.

It cannot be said that Bach is neglected in England, but it is true that he is widely misunderstood. To instance his most popular works, 'Brandenburg' Concertos are listened to with ears attuned to modern orchestral writing, the B minor Mass is judged on standards learned from 'Elijah' and 'Gerontius,' and the 'Wohltemperiertes Klavier' is taught as a specimen of science. Tendencies such as these can be corrected where Bach's music is given under proper conditions of performance and under proper conditions of listening. Both requirements are met by Dr. R. K. Terry's Bach chamber concerts, which are given periodically at Westminster Cathedral Hall. The first was referred to in our issue for August (p. 542). The series was continued on October 28. The Cathedral Choir again assisted, their contribution being the Cantata, 'Weinen, Klagen,' and the Motet for double choir, 'The Spirit also helpeth us.' The Brandenburg Concerto No. 2, in F, was played by a small orchestra from the Society of Women Musicians, who also helped in the Concerto for four pianofortes and strings. The pianists were Mr. E. S. Mitchell, Miss Katharine Eggar, Mr. Denis Browne, and Mr. Harold Howell. Miss Hélène Dolmetsch and Miss Dorothy Moggridge played a Sonata for viola da gamba and harpsichord. Lack of space forbids the description of performances that were always of a good standard, and in the case of the last mentioned, of the nature of perfection. Dr. Terry, who conducted, and those who assisted, devoted themselves to the real Bach, and there could have been few in the large audience who were unresponsive to this influence. Perhaps many felt it for the first time.

#### RAILWAY MUSIC.

As far as we know, the work produced by the Great Eastern Railway Musical Society on November 5 is the first piece of railway music. Our memory is obscure as to whether it was Wilkie Bard who appeared in a railway-porter turn and his verses and accompaniment to introduce his gag. But then the word 'music' scarcely applies. Perhaps a railway passenger song has been sung by some small band of chorists from a provincial shed. Certainly the first important work of the kind is 'Men on the line,' a cantata for male-voices and orchestra, with words by Mr. W. J. Galloway, the honorary conductor of the Society mentioned above, and music by Mr. Hubert Bath, his assistant orchestral conductor. The verses cleverly and colloquially express in irresponsible metre, some characteristic incidents of life in a terminus.

A brisk overture, with a gentle middle-section, describes the bustle and commotion of a big railway terminus. The voices enter (in the manner of Tonio in 'I Pagliacci,' but to less emotional music) singing: 'Kind friends, accept a word of explanation. We are no minstrels; just hard-working men.' They tell of travellers who, when in doubt, consult the Guard, and we have to a serviceable tune:

'I say, Guard—

Some of us want to smoke,  
The ladies have raided the smoking-car,  
And this is beyond a joke.  
The only vacant part of the train  
Is the one for ladies only.  
May we go there for a change of air  
With our pipes, and chance being lonely?'

and so on. Presently we see the forger fleeing from the law; but his fate overtakes him to a good march-tune, *fff*, then *ff*, in the form of 'detectives three of the C.I.D. of Scotland Yard the pride.' A mother weeps farewell to her child, and the express is soon sent off 'with a toast to King Coal's most combustible soul.'

The music is always racy and appropriate. It never halts or misses the mark, and is extremely practicable. The composer conducted an excellent performance. The 'Meistersinger' Overture and movements from Dvořák's 'New World' Symphony helped to make an excellent programme. The choir, whose chorus-master is Mr. H. B. Dickin, gave glees and part-songs, and Miss Rosina Buckman sang. The audience, as is always the case at these concerts, tested the capacity of Hamilton Hall (in the Great Eastern Railway Hotel) and gave way to enjoyment without reserve.

#### London Concerts.

##### THE PHILHARMONIC SOCIETY.

Strauss's 'Festliches Präludium,' heard at Queen's Hall for the first time in England on November 4, proved a thorough-going *pièce d'occasion*. The purpose of the work and its unusual demands for orchestral resources were described in our November issue. The object of the increase in string power was to provide balance to a large array of brass. No new effects of string writing came through. It is bombastic music, imposing in more sense than one, and good food for the fiery pride of a German festival gathering. It contributed to the interest of the occasion by providing ninety-six string players for the performance of Percy Grainger's 'Mock Morris,' and Beethoven's fifth Symphony. Here the resulting sonority and richness were magnificent, although at times too much so to be entirely manageable, even by Herr Mengelberg. The Morris was mockery à la Pellissier. Señor Joan Manó gave a fine interpretation of Lalo's 'Symphonie Espagnole.' The 'Kaisermarsch' of Wagner, at the beginning of the programme, somewhat took the wind out of Strauss's sails.

A startling innovation was made on November 20, when a large part of the programme was supplied by the Oriana Madrigal Society, under the direction of Mr. Charles Kennedy Scott. In a selection of madrigalian music and a

(Continued on page 810.)

## PART SONG FOR S.A.T.B.

Words by SHELLEY.

Composed by PERCY E. FLETCHER.

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*Andante semplice e delicato.*

SOPRANO.  
There was a lit - tle lawn - y is - let By a - nem - o - ne and

ALTO.  
There was a lit - tle lawn - y is - let By a - nem - o - ne and

TENOR.  
There was a lit - tle lawn - y is - let By a - nem - o - ne and

BASS.  
There was a lit - tle lawn - y is - let By a - nem - o - ne and

*Andante semplice e delicato.*

(For practice only.)  
p

*poco cres.*  
vi - o - let, Like mo - sa - - ic, pa - ven, like mo - sa - - ic,

*poco cres.*  
vi - o - let, Like mo - sa - - ic, pa - ven, like mo - sa - - ic,

*poco cres.*  
vi - o - let, Like mo - sa - - ic, pa - ven, like mo - sa - - ic,

*poco cres.*  
vi - o - let, Like mo - sa - - ic, pa - ven, mo - sa - - ic,

*poco cres.*

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*pp dolcissimo (senza espressione).*

pa - ven: There was a lit - tle lawn - y is - let By a - nem - o - ne and

*pp dolcissimo.*

pa - ven: There was a lit - tle lawn - y is - let By a - nem - o - ne and

*pp dolcissimo.*

pa - ven: There was a lit - tle lawn - y is - let By a - nem - o - ne and

*pp dolcissimo.*

pa - ven: There was a lit - tle lawn - y is - let By a - nem - o - ne and

*pp- dolcissimo (senza espressione).*

vi - o - let, Like mo - sa - - - ic, pa - ven, like mo - sa - - - ic,

vi - o - let, Like mo - sa - - - ic, pa - ven, like mo - sa - - - ic,

vi - o - let, Like mo - sa - - - ic, pa - ven, like mo - sa - - - ic,

vi - o - let, Like mo - sa - - - ic, pa - ven, mo - sa - - - ic,



*mp*

pa - ven : And its roof was flow'rs and leaves . . Which the summer's breath en -

*mp*

pa - ven : And its roof was flow'rs and leaves Which the summer's breath en -

*mp*

pa - ven : And its roof was flow'rs and leaves Which the summer's breath en -

*mp*

pa - ven : And its roof was leaves Which the summer's breath en -

*cres. a poco agitato.*

- weaves, . . . . . Where nor sun nor show'rs nor

*cres. a poco agitato.*

- weaves, . . . . . Where . . . nor sun nor

*cres. a poco agitato.*

- weaves, which the sum-mer's breath en - weaves, Where nor show'rs nor

*cres. a poco agitato.*

- weaves, which the sum-mer's breath en - weaves, Where nor sun nor

*cres. a poco agitato.*



breeze, . . where nor sun nor show'rs nor breeze . . Pierce the

breeze, . . where nor sun nor breeze . .

breeze, . . where nor sun nor show'rs nor breeze . Pierce the

breeze, . . where nor sun nor breeze . .



*più cres. ed allargando.* pines, . . . the . . pines and tall - - - est

*più cres. ed allargando.* Pierce the pines, pierce the pines and tall - - - est

*più cres. ed allargando.* pines, . . . the . . pines and tall - - - est

*più cres. ed allargando.* Pierce the pines, pierce the pines and tall - - - est

*mp dolce ed espress.* *poco rall.*

trees, Each a gem en - gra - ven, each a gem en -

*mp* *poco rall.*

trees, . . . Each a gem en - gra - ven, each a gem en -

*mp* *poco rall.*

trees, . . . Each a gem en - gra - ven, each a gem . . en -

*mp* *poco rall.*

trees, . . . Each a gem en - gra - ven, each a gem en -

*dolce ed espress.*

*mp* *poco rall.*

*a tempo.*  
*mp espress.*

- gra - - ven;— Girt by ma - nyan a - zure wave . . With

*a tempo.*  
*mp sostenuto.*

- gra - ven;— Girt by ma - - - nyan

*a tempo.* *espress.*

- gra - - ven;— Girt, . . . girt by ma - nyan a - zure

*a tempo.*  
*mp sostenuto.*

- gra - ven;— Girt by ma - - - ny a

*espress.*

*mp a tempo.* *espress.*

which the clouds and mountains pave . . . . . A lake's blue  
 a . . . zure wave . . . . . A lake's blue  
 wave . . With which the clouds and mountains pave A blue  
 wave With which the moun . . . tains

*dim. e rall.*  
*dim. e rall.*  
*dim. e rall.*  
*dim. e rall.*

cha - sm, . . a lake's blue cha - sm. . . . . There  
 cha - - - sm, a lake's blue cha - - sm. . . . . There  
 cha - - - sm, a lake's blue cha - - sm. . . . . There  
 pave A lake's blue cha - - sm. . . . . There

*p molto rit.* *a tempo.*  
*p molto rit.* *a tempo.*  
*p molto rit.* *a tempo.*  
*p molto rit.* *a tempo.*

*p molto rit.* *p a tempo.*



was a lit - tle lawn - y is - let By a - nem - - o - ne and  
 was a lit - tle lawn - y is - let, a lawn - y  
 was a lit - tle lawn - y is - let, a lawn - y  
 was a lit - tle lawn - y is - let, a lawn - y

*espress. mp* *rall.*  
*mp* *rall.*  
*mp* *rall.*  
*mp* *rall.*

vi - o - let, Like mo - sa - - - ic, pa - ven. . .  
 is - let, . . . Like mo - sa - ic, pa - ven. . .  
 is - let, . . . Like mo - sa - ic, pa - ven. . .  
 is - let, . . . Like mo - sa - ic, pa - ven. . .

*Più lento.* *pp* *calando.*  
*pp* *calando.*  
*pp* *calando.*  
*pp* *calando.*

(Continued from p. 805.)

group of part-songs the choir made fair advocacy of the possibilities of unaccompanied choral singing. The female-voice Round, 'Love, love, sweet love,' and Byrd's male-voice Canon, 'Hey ho! to the greenwood,' provided the most effective moments in the older music; in the madrigals for full-choir the blend and discipline were not perfect. There was more certainty and vitality in the singing of part-songs by Parry, Stanford, and Balfour Gardiner. The centre of interest in the orchestral programme was Mr. Frederic Austin's Symphony, given for the second time in London. The impression was deepened that the work is of an experimental nature. Mr. Austin has evolved an advanced and elaborate idiom of his own—for his music is not imitative or reminiscent—but is not thoroughly a master of it or cognizant of its possibilities. That these exist cannot be doubted. Mr. Austin's type of thought and expression contain the seed of new things, which we hope to see grow to life. The fault of the Symphony is that, though muscular music, it is heavy-handed and indecisive. The programme included Mr. Arnold Bax's 'In the fairy hills,' Dr. Vaughan Williams's third 'Norfolk Rhapsody,' and Mr. Gustav von Holst's 'In the street of the Ouled Nails.' The last-named, a brilliantly successful piece of tone-painting, made its customary effect, and earned a great reception for the composer, who conducted. Mr. Balfour Gardiner was the conductor-in-chief of the concert.

## THE NEW SYMPHONY ORCHESTRA.

The concert given at Queen's Hall on November 3 by this fine Orchestra exemplified the deep appreciation which Mr. London Ronald feels for Elgar's orchestral works, and at the same time it demonstrated the exceptional skill and insight which this now celebrated conductor brings to bear on his interpretations. The programme was formed wholly from Elgar's compositions, and included the Variations for orchestra, the new Symphonic-study 'Falstaff' (recently produced at the Leeds Festival and now presented in London for the first time), and the second Symphony. No doubt Mr. Ronald was specially stimulated to secure the fine performance that was given of 'Falstaff' because the work is dedicated to him. Certainly on this occasion the many beauties of the Tone-poem were made clear. It will no doubt be some time before this latest emanation from Elgar will be fully appreciated by the public, simply because so much of its appeal is derived from the association of details with the character of Falstaff and incidents of his career. Until this association is built up it can only be listened to as abstract music which may yield pleasure to the ear, although its purpose may not be felt. As to the interpretation of the Symphony we are disposed to agree with the generally-expressed verdict that on no previous occasion has the work been performed so splendidly. Mr. Ronald does not conceal his conviction that this Symphony is one of the greatest of modern art-works of any country, and he was supremely successful in demonstrating the strong foundation he has for his faith. It was much to be regretted that the audience was a comparatively small one, but its enthusiasm was unbounded. Mr. Ronald, so far from being daunted by this lack of appreciation of some of the finest work ever done by a British composer, immediately arranged to repeat 'Falstaff' and the Symphony at a concert announced to take place on November 27. We trust we shall be able to record that this event was successful in every way.

## QUEEN'S HALL ORCHESTRA.

The last few evenings of the Promenade Concerts provided several points of interest, and one novelty. The concert of October 23 introduced a not very striking Ballade for pianoforte and orchestra by Gabriel Fauré, played by Mlle. Emilienne Bompard, and a Suite, 'Au soleil,' by the Russian composer, Vassilenko. The five movements of this work suggest various ways in which earth responds to sun, in fact and in fable. It is mainly descriptive music, showing a clever hand at scoring but no great musical invention.

The first Symphony Concert, on November 1, introduced matter of interest, new and old. In the case of Herr Max Reger's 'Concerto in the olden style' for orchestra, Op. 123,

wherein the composer colours the idiomatic outlines of two hundred years ago with harmonies and other technical work that were invented later, the interest evaporated as the work proceeded. Sir Hubert Parry's fifth Symphony earned more sustained attention. Its four sections, 'Stream,' 'Love,' 'Play,' and 'Now!' and their effect were described in these columns at the time of the first performance of the work. A second hearing served to intensify one's admiration for the open, vigorous thought and the fertility of ideas that abound. The audience seemed to feel and understand the appeal of the work fully, and gave a warm reception to the composer, who himself directed the performance. Dohnányi gave an admirable performance of Beethoven's fourth Pianoforte concerto, and the last item was Moussorgsky's 'Une nuit sur le mont chauve.'

The Symphony Concert of November 15 was notable for the supreme excellence with which everything was done, although the chief material—Tchaikovsky's Violin concerto and Brahms's fourth Symphony—scarcely deserved such devotion. The violin soloist was M. Mischa Elman, who gave strong meaning to every passage in the Concerto, whether sentimental or virtuosic. The Symphony was played with fine sonority, purity of detail, and purposeful expression. The programme was completed with Dvorák's 'Slavonic Dance' (No. 3) and Ravel's 'Rapsodie Espagnole.'

## LONDON SYMPHONY ORCHESTRA.

The new policy of this organization, by which new works and British works are excluded from the programmes, has been triumphantly vindicated at the first two concerts, for the Queen's Hall was practically full on both occasions. On October 27 the ancient habit of including two Symphonies in one programme was imitated, and Brahms's third and Beethoven's fifth were given under Herr Steinbach's direction. The performances, though not memorable, were of high quality. Many passages were played with individual thoughtfulness and breadth of interpretative idea. Beethoven's Overture, 'Leonora' (No. 3), opened the concert, and between the Symphonies came Bach's 'Brandenburg' Concerto No. 6, in B flat, which is scored for violas, violoncellos, double-basses, and pianoforte.

Herr Steinbach again conducted on November 10, and gave estimable interpretations of Beethoven's eighth Symphony, Strauss's 'Tod und Verklärung,' Wagner's 'Faust' Overture, and Beethoven's Violin concerto. The soloist was Miss Isolde Menges, whose reading was on a level with the rest of the evening's performance in being sound and reliable, but uninspiring.

## THE ROYAL CHORAL SOCIETY.

The season of this Society opened with the customary performance of 'Elijah,' under the direction of Sir Frederick Bridge. The choral singing again attained the standard of effectiveness set up by the previous work of the Society. The 'Baal' choruses were interpreted with striking significance. The chief soloists were Miss Agnes Nicholls, Madame Ada Crossley, Mr. Ben Davies, and Mr. William Douthitt. Mr. H. L. Balfour was at the organ.

## LONDON CHORAL SOCIETY.

For the first concert of its season, given at Queen's Hall on October 29, this organization occupied itself with two works that it had previously introduced to London—Wolff Ferrari's 'La Vita nuova' and Coleridge-Taylor's 'A tale of Old Japan.' Of these the second was far the more welcome and popular, as was shown by the attitude of the audience. The choir sang throughout the concert with intelligence, spirit, and excellent tone, under the direction of Mr. Arthur Fagge. The four soloists were Miss Leah Felissa, Miss Gladys Palmer, Mr. Haigh Jackson, and Mr. John Prout.

The Royal Amateur Orchestral Society gave an excellent concert at Queen's Hall on November 5, under the direction of Mr. Arthur W. Payne. Saint-Saëns's seldom-heard Symphony in A minor was a good choice for the principal work in the programme, as it is worthy of occasional resuscitation and is suitable material for proficient amateurs. The soloists, who contributed to the value of the concert, were Miss Isolde Menges (violinist) and Miss Ella Caspers (vocalist).

Dr. Charles Wood's 'A ballad of Dundee,' for chorus and orchestra, was performed by the Royal College of Music on November 6, under Sir Charles Stanford's direction. Mr. William H. Greene, a scholar, was bass soloist. The same programme included Schumann's second Symphony and Lalo's F major Violin concerto, with Miss Ivy Wigmore as soloist.

The 'Van Buren Ladies' Orchestra,' a new organization under the conductorship of Miss Muriel Jack, made its début at the Little Theatre on November 6. It consists of strings, solo wind, harp, and timpani, and was assisted at the pianoforte. The programme, which was carried out with high ability, included Grieg's 'Peer Gynt' Suite, Mendelssohn's 'Hebrides' Overture, and three new 'May Games' by Miss Lita Jaratt, a member of the orchestra. Solo artists were Miss May Bartlett (violin), Miss Phyllis Richards, Miss Violet Fielding (vocalists), and Miss Lilian Mather (reciter).

The first of the present series of Orchestral Concerts for the Young took place under Miss Gwynne Kimpton's direction at the Duke's Hall, Royal Academy of Music, on November 8. Mr. Stewart Macpherson was again the leader, and Mr. Leonard Borwick (pianist) and Mr. Fulton Ferguson (vocalist) were the soloists. Mozart's G minor Symphony was admirably performed.

Members of the Music Club and their friends assembled at the Grafton Galleries on November 17, to hear Erich Korngold's new Violin and Pianoforte sonata (Op. 6), with M. Nandor Zsolt and Mr. Richard Epstein as executants. It was disappointing to find that the work contained little music that was of vital interest. The technique and advancement of manner were again extraordinary for so young a composer, but they were a substitute, and not a medium, for ideas. It is the old story of a composer too fascinated by his newly-found powers to turn them to useful account. The remainder of the evening's music was excellent, specially such as was contributed by 'Kammersänger' Hermann Gura.

## CHAMBER CONCERTS.

The Wessely Quartet opened their season at Bechstein Hall on October 25, the programme consisting of a Mozart Quartet in B flat, Gliere's Quartet in G minor, and Schubert's String quartet in C (with Mr. Crabbe as second violoncello). The playing was of delightful quality throughout.

Two concerts have been given at Bechstein Hall by the Flomaley Quartet. On October 28, the programme consisted of Beethoven's Quartet in C minor (Op. 18), Schubert's 'Der Tod und das Mädchen' Quartet, and a Sonata by Leclair for two violins.

All other recent events in the realm of chamber-music have been overshadowed by the second concert of the Flomaley Quartet, for it brought the first performance in London of Arnold Schönberg's String quartet (Op. 6). It can be safely said that a great number of the audience came to sneer, and it ought to be true that most of them remained to praise. To the ordinary listening ear the quartet is far from plain-sailing, but it contains page after page of fine, virile, and often beautiful writing. There is plenty of harsh dissonance and plenty of super-free counterpoint, but the grating passages do not loom larger than those that are interesting and admirable. It is a thousand pities that Schönberg did not stay longer on a level with his unlightened contemporaries before taking his later flights. The only real difficulty in judging of this Quartet as a single hearing was to perceive coherence and design in it. It is in one long, long movement, with a number of sections in which it was hard to find connectedness. It seemed to have nothing in performance, for it was played with ease and familiarity. One was never in doubt that the effects heard were those imagined by the composer. It was bold, but perfectly correct, to open the concert with Mozart and to conclude with Haydn. The ancient and modern were too far apart to clash.

The Rosé Quartet played on behalf of the Classical Concert Society at Bechstein Hall on October 29, and again reached the highest level of human perfection in quartet playing. They were assisted by Mr. F. S. Kelly in giving a Brahms programme, in which the C minor String quartet (Op. 51, No. 1) and the Pianoforte quartet in A (Op. 26) were the chief works. At the next concert of the Society's series, which took place on November 5, the same body played Quartets by Mendelssohn (in E flat), Beethoven (in E minor), and Frank Bridge—the three 'Idylls.' Songs were given by Madame Julia Hostater.

An excellent concert of chamber music took place at the Royal College of Music on October 23. Tchaikovsky's D major String quartet was the chief concerted number. The novelty was Mr. F. Purcell Warren's 'Miniature Suite' of pleasant, light, descriptive music. At a similar concert of equal merit, given on October 30, the principal works played were Faure's Pianoforte quartet in C minor and Brahms's String sextet.

The London Trio opened their season at Æolian Hall on November 17 with an admirable performance of Schubert's Pianoforte trio in B flat, Op. 99. The excellence of the ensemble was noteworthy. Songs were given by Mr. Paul Draper.

## VOCAL RECITALS.

Madame Nina Jaques-Dalcroze, the wife of the famous propagandist of eurhythmics, is a singer of very high accomplishments. At Steinway Hall on October 28 she gave abundant pleasure with her interpretation of songs by Cornelius, Borodin, Moussorgsky, Erwin Lendvai, and M. Jaques-Dalcroze. At her second recital, on November 4, she introduced four further songs by her husband, who appears as a lyric writer of some eminence, and made up an excellent programme of works by Mahler, Gustav Ferrari, and Schubert.

Miss Frieda von Vukovic, a mezzo-soprano from Austria, made a good impression at Bechstein Hall on November 6.

Vocal recitals were also given by Miss Edith Wynne-Agabeg, with Miss Winifred Thompson, reciter (Steinway Hall, October 29), and by Mr. Charles Copland, with Miss Cordelia Coe, reciter, at the same hall in the evening; Miss Meta-Ling (Æolian Hall, November 5); Miss Elsie Dunham, with Miss Esther Walker, reciter (Steinway Hall, November 6); and Miss Roussel d'Elpin (Bechstein Hall, November 14).

## PIANOFORTE RECITALS.

Mlle. Jehanne Chambard made a successful first appearance in London, on October 27, at Bechstein Hall. She played Schumann's Fantasia in C major very effectively.

On October 29 an interesting recital was given at Bechstein Hall by Mrs. Ernest Heasman, who played with considerable ability and discernment in music by Christian Bach, Schumann, d'Albert, Liszt, Chopin, and others. Songs were given by Miss Margaret McEwen.

Herr Dohnányi's eminence as a pianist seems less known to the general public than it deserves to be, as there was not a large audience at Æolian Hall on November 6, when he gave a recital. He played Bach, Schubert (the Sonata in G, Op. 78), and Chopin superbly, and supported his claims as a composer with four Rhapsodies, Op. 11.

Mr. Vivian Hamilton was compelled by ill-health to postpone the opening of his interesting series of concerts at Queen's Hall, and when, on November 17, the first concert eventually took place, he had to retire after performing one movement of Scharwenka's Pianoforte concerto. His compositions, however, were heard, and gave signs of considerable ability both in orchestral writing and in dramatic conception. The soloist in the vocal numbers was Mr. Montague Borwell. Sir Henry Wood conducted the Queen's Hall Orchestra.

Excerpts from 'Parsifal,' including the whole of the third Act, were 'illustrated' at the pianoforte by Madame Rose Koenig in the course of a Wagner recital at Leighton House on November 18.

M. de Pachmann gave his second and last recital of the season at Queen's Hall on November 19, before an interested and amused audience.

Pianoforte recitals were also given by Miss Pauline St. Angelo (Steinway Hall, October 25), Mr. John Thompson (Bechstein Hall, October 28), Miss Winifred Christie (Bechstein Hall, October 30), Miss Winifred Burston (Æolian Hall, October 31), Miss Adela Verne (Steinway Hall, November 4), Miss Vera Brock (Bechstein Hall, November 5), Dr. Dezső Szántó (Steinway Hall, November 5), Mr. Paul Roes (Æolian Hall, November 6), Miss Ellen Edwards, in conjunction with Miss May Mukle violoncellist, (Steinway Hall, November 6), Miss Clara Blackburne (Bechstein Hall, November 10), Miss Sarita Benaton (Bechstein Hall, November 11), Mr. Richard Ball Johnson (Trinity College of Music, November 11), M. Benno Moiseiwitsch (Bechstein Hall, November 15), Miss Norah Drewett (Steinway Hall, November 17), Miss Adela Verne (Steinway Hall, November 17), Madame Alma Haas (Steinway Hall, November 18), Miss Dorothy Martin (Steinway Hall, November 19).

#### VIOLIN RECITALS.

Sigmund Feuermann, the twelve-year-old pupil of Sevcik, increased the number of his admirers at Bechstein Hall on October 23.

M. Florizel von Reuter's series of three recitals was completed at Bechstein Hall on October 24.

Miss Daisy Kennedy, the Australian violinist, taught by Sevcik, gave a recital at Æolian Hall on November 11. She is one of the most brilliant and interesting of the younger performers of the day.

Interesting recitals were also given by Miss Dorothy Bridson at Æolian Hall on November 9, and Mr. Gustave B. Walther, a newcomer, at Bechstein Hall on November 12.

#### OTHER RECITALS AND CONCERTS.

A concert was given at Steinway Hall on October 23 by Madame Saima Neovi, Miss Ellen Beck (vocalists), and Miss Johanne Stockmarr (pianist).

Signor Luigi Gasparini, a promising violinist, made his first appearance in London on October 28 at Steinway Hall.

M. Octave Crémieux, the composer of popular waltzes, gave a concert of his own works at Æolian Hall on November 4.

Good ability and promise were shown by Miss Florence Panby, a pupil of Miss Mathilde Verne, and Miss Margaret Norton, a pupil of Madame Albani, at Bechstein Hall on November 7.

Mr. and Mrs. York Bowen, pianist and singer, gave a recital at Æolian Hall on November 12, with a varied and up-to-date programme. The songs included some of Mr. Bowen's, with viola and horn obbligati that were played by the composer himself.

The Classical Concert Society's programme at Bechstein Hall on November 12 took the form of a recital by Mr. Leonard Borwick (pianist) and Madame Jane Bathori-Engel, who gave songs by living French composers.

The Smallwood Metcalfe Choir opened their season at Queen's Hall on November 12 with a programme that, as usual, contained a selection of madrigals. A six-part song, 'The splendour falls on castle walls,' by G. A. Alcock, was given for the first time.

A recital was given at Bechstein Hall on November 13 by Mr. Harry Alexander (vocalist), and Mr. Mescher Parker (violinist), who was also heard upon the contraviolin, an instrument between a violoncello and a viola.

Mr. Arnold Trowell, the able violoncellist from Australia, showed maturing powers at Bechstein Hall on November 17.

Miss Adela Hamaton (pianist) and Miss Florence Macnaughton (vocalist) added to the interest of their recital at Æolian Hall, on November 18, by introducing vocal quartets by Dr. Walford Davies into the programme. Miss Macnaughton gave the first performance of some 'Essays in imitation' by Mr. Herbert Hughes in the form of settings of nursery rhymes.

The Saturday afternoon concerts at the Crystal Palace have provided the following attractions: October 25, Miss Marie Hall; on November 8, Miss Susan Strong and Mr. Mark Hambourg.

The Saturday Popular Concerts at the Central Hall, Westminster, which opened on October 11, and continue at present arranged until December 27, are proceeding with every kind of success. Well-known singers and players, too numerous to mention, are engaged. On December 6, part of the programme will be supplied by the band of H.M. Coldstream Guards, under Lieut. J. Mackenzie-Rogan. The concert on December 20 takes the form of a recital by Mr. Alexander Watson of Dickens's 'Christmas Carol.' The organist to the concerts is Mr. J. A. Meale.

### Suburban Concerts.

As an example to other similar Societies who generally lie dormant throughout the summer months, the choral singing of the South London Musical Club at their 217th Smoking Concert on October 28 is to be commended. The choir of male voices attacked with confidence and success a number of glees and part-songs, including Bantock's difficult Variations on the 'Piper o' Dundee,' and another old air similarly treated by Dr. Charles Wood. The programme also included Sullivan's 'The long day closes' and three Cavalier songs for baritone and chorus by Sir C. V. Stanford, the soloist being the Club's President, Mr. Frederick Henry. Other members of the Club also sang solos, and further valuable assistance was rendered by Mr. Harold Wilde (tenor) and Miss Maud E. Grundy (solo harp). Mr. H. L. Balfour conducted, and Mr. William Every accompanied.

The Dulwich Philharmonic Society opened their season at the Crystal Palace on November 8, with a noteworthy performance of 'Elijah,' under the direction of their new conductor, Mr. Martin Klickmann. The principal soloists were Miss Mary Leighton, Miss Lysette Mostyn, Mr. William Sheen, and Mr. Dan Richards.

The People's Palace Choral and Orchestral Societies surpassed all their previous efforts on November 15 by their admirable performances of Parry's 'Blest Pair of Sirens' and Sullivan's 'The Golden Legend.' The efficiency, vitality, and expressiveness of the choral singing did credit to the work of Mr. Frank Idle, the conductor. The chief soloists were Miss Maude Wilby, Miss Mildred Jones, Mr. Alfred Heather, and Mr. Julien Henry.

#### MUSIC IN PARIS.

M. Jacques Rouché has been appointed manager of the Grand-Opéra for a period of seven years, beginning on January 1, 1915. The choice meets with unanimous approval in artistic circles. The announcement of M. Rouché's appointment was immediately followed by M. André Messager's resignation. M. Messager's reason is that he considers the premature appointment, coming close upon a scandal in which the other manager of the Opéra, M. Broussan, is mixed, as offensive. He has consented, however, to retain the responsibility of the production of 'Parsifal,' which is to take place in January. M. Rouché has selected as musical manager M. Camille Chevillard.

The Théâtre des Champs-Élysées has closed its doors six months after the inauguration, summer vacation included. The smash, although it came as a surprise, was not altogether unforeseen. It is said that several schemes have been brought forward with a view to resuming the run of performances, or at least of ensuring the production of 'Parsifal,' in rivalry with the Grand-Opéra. In the meanwhile the last novelty produced, M. Isidore de Lara's veristic 'Les trois Masques,' continues its career at the Théâtre Sarah Bernhardt.

A concert of Spanish music has been given by the Madrid Philharmonic Orchestra, conducted by Señor Arbos. The programme comprised works by Albeniz, Conrado del Campo, and Turina.

Daily orchestral concerts have been started at the Théâtre-Femina. Interesting features in the first week's doings were the performances of Florent Schmitt's 'Feuilles de Voyage,' and Albeniz's 'Rhapsody' for pianoforte and orchestra (soloist, M. Pierre Lucas).

Humperdinck's 'Moorish Rhapsody' was played on two successive Sundays at the Concerts Lamoureux. The verdict of most critics was decidedly unfavourable. No less scant success attended the production, at the same concerts, of a new Symphony by Georges Brun—a very conventional work.



At the Concerts Colonne were produced a commendable three-poem by Marcel Grandjany, two fine songs by Alfred Bruneau, and the Cantata with which Mlle. Lili Boulanger won the Prix de Rome. The former was well received, the latter (entitled 'Faust et Hélène,' and sung by Madame Croiza, MM. Devriès and Ghasne) wildly applauded. It is, however, a cleverly executed task rather than the outcome of artistic imagination; and the success should be interpreted as a natural meed of praise to the young laureate, the first of her sex.

Saint-Saëns has made his last public appearance as a performer at a charity concert given on November 6 in the Salle Gaveau. He played the pianoforte and the organ in his customary magnificent style. The greater part of the programme was devoted to his own works. This concert took place exactly sixty-seven years and six months after the latter's first appearance as a pianist (May 6, 1846, in the Salle Pleyel).

The well-known critic, M. Emile Vuillermoz, has of late been passing severe criticisms on Beethoven's music. 'The day shall come,' he wrote, 'when one will be able to assert that the greatest and best of Beethoven's genius is not of purely musical order, and that the sublimity of certain artistic ideals may be easily satisfied with trite melodies, conventional harmonies, and dull orchestration. Beethoven's ambitions went further than the ear.' The following week he remarked that 'even in the fourth Symphony (more cheerful than her eight sisters) the hollow, meagre orchestration sounds cruel to our 20th century ears.'

Considering the recent cases of Paul Dupin and Ernest Fanelli, remorselessly boomed as composers of genius, M. Louis Laloy writes an article to show that in either case the lack of discrimination displayed by enthusiasts has proved as harmful to the very objects of the misplaced, ephemeral enthusiasm as it was unsustainable.

The Cantata, 'Diane et Actéon,' admitted among the doubtful works of Rameau, has been discovered to belong to the output of Joseph Boismortier (1691-1765).

The Société Musicale Indépendante will give two concerts during the month of December.

The Société J. S. Bach will give concerts on December 19 ('Weinachts oratorium'); February 27 (Mass in B minor); and March 27 ('Matthäus' Passion).

A Société Palestrina has been founded, with the object of 'forwarding the cause of spiritual art, and more specially, Church music.' Its head is M. Léon Saint-Réquier. The first concert will comprise works by Bach, Beethoven, Franck, d'Indy, and Chausson. M. Vincent d'Indy is to lecture on 'Spiritual Art.'

The first concert of the Conservatoire was devoted to Schumann's 'Faust,' which was also given on November 23, at the Concerts Colonne.

A most useful short book on 'Gregorian music,' by the Rev. Gattard, a monk of Solesmes, has been published by Henri Laurens.

Gustave Charpentier has recast in ballet-form his Orchestral Suite 'Impressions d'Italie.'

The successor of MM. Isola at the Gaité Lyrique will in all likelihood be M. Charbonnel.

A most attractive chamber-music evening has been held at the Schola Cantorum by the Spanish Quartet 'Renacimiento.' The programme was devoted to César Franck, Borodine, and Turina.

A pupil of Chopin, M. Périn, is still alive at Paris. He is eighty-three, and still active. He will give, on December 11, in the Salle Pleyel, a pianoforte recital devoted to Chopin's works.

## MUSIC IN RUSSIA.

### ST. PETERSBURG.

At the Imperial Opera has been produced an opera by Schenk, 'The Miracle of the Roses,' whose subject is borrowed from the legend of Saint Elisabeth of Hungary. It is a picturesque work of a rather facile kind, but not devoid of elegance or of melodic charm.

At the new Lyric Theatre has been given Moussorgsky's 'Mors Godounov,' with Mozjookin, a débutant, in the title

part. The performance was on the whole satisfactory, and the staging remarkably good.

The programme of the first Siloti-Concert comprised Rachmaninoff's second Symphony, Ravel's Introduction and Allegro for harp, Liszt's first Pianoforte concerto, and songs by Roger-Ducasse.

The composer César Cui, despite his advanced age (he was born in 1835), displays surprising activity. He has just written several miniature operas for children: 'Puss in Boots,' 'Red Riding Hood,' and 'Ivan the Fool' (this last after a Russian folk-tale), a String quartet, a Violin sonata, and set to music five of Krylov's Fables.

The fifty-years' jubilee of the conductor Napravnik will be celebrated this month.

An action concerning the libretto of Anton Rubinstein's opera, 'Der Dämon,' was recently settled in the Courts of Justice at Petersburg. Rubinstein wrote this work in 1871, and paid 500 roubles to Wiskowatoff, the author of the libretto. The latter, however, was extremely dissatisfied with the numerous alterations made by the composer, and stated in a letter (published at the time) that he disowned the authorship of the libretto. Composer and author being dead, Madame Tieling-Rubinstein has been drawing the whole of the performing-right fees. A short time ago, however, Miss Wiskowatoff put in a claim at the 'Société des Auteurs' for her share of the fee, on the ground that the libretto was the work of her father. The Tribunal has decided that all rights of the opera, text and music, belong to Madame Tieling-Rubinstein.

### MOSCOW.

At the Theatre Zimin has been given Rimsky-Korsakoff's beautiful opera-ballet, 'Mlada,' seldom performed on account of the many difficulties attending its production. The score, which comprises a great number of unusual instruments, is one of the master's finest, and in its favour, as in favour of the picturesque scenery and stage effects, the weakness of the poem—which is of a rather cheap, fantastic order—may well be overlooked.

Another of Rimsky-Korsakoff's best lyric-plays, the 'Golden Cockerel,' was given at the Grand-Theatre. Here the orchestral setting offers no abnormal difficulty, but the vocal parts are far from easy. The singers, headed by Madame Nejdanova, Messrs. Pirogov and Bonatchich, did well. M. Emil Cooper conducted excellently.

A third opera by the same master, 'Tsar Saltan,' has also been added to the repertoire of the Grand-Theatre. It contains many fine parts, although at times more conventional in style.

Great interest attached to the production, at the Independent Theatre, of Moussorgsky's posthumous musical comedy 'The Fair at Sorotchinski,' the score of which was finished and scored by Karatyghin, Liadoff, and Sakhnovsky. The music may rank among the best of Moussorgsky's output, and teems with raciness and humour.

An opera by a young composer, Gloukhovtsoff, entitled 'The days of our life,' has been produced at the Theatre Zimin. It proved moderately original, the composer remaining under the influence of Tchaikovsky and of the Italian verists.

Scriabin has recently written a number of new works for pianoforte: Etudes, Op. 65, Preludes, Op. 67, Poems, Op. 69, and three Sonatas (Opp. 66, 68, 70); they are all in his new, recondite, symbolic style, and contain many novel experiments in discords.

Prof. Inayat-Khan and his Hindu orchestra have given at the Conservatoire a highly attractive and successful concert of Hindu music.

Three concerts devoted to the chamber music of Serghei Tanéïev have been given, the composer taking part as pianist. Tanéïev's music, classical as a general rule, delights at times by its geniality and freshness.

Rachmaninoff has written two important works, a Cantata, 'The Bells,' to words by Balmont, and a Pianoforte sonata.

On Sunday, November 16, the Brixton and District Musical Society visited the Brixton Prison, and under the direction of Mr. Frederick Williams suitably performed 'How lovely are the messengers,' 'By Babylon's Wave,' &c. The soloists were Miss Esther French and Mr. H. F. Williams.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

The Birmingham Choral and Orchestral Association held their first popular Saturday night concert in the Town Hall on October 18, giving a performance of Berlioz's dramatic legend, 'Faust,' which fully taxed their powers. The attempt, laudable as it was, proved an ambitious effort on the part of an amateur musical organization, and it would have been more gratifying if they had chosen a less exacting and lighter work for their inaugural concert of the season. The principals were Madame Florence Parkes-Darby, Mr. Richard Ripley, Mr. Arthur Cranmer, and Mr. Charles Leeds. Mr. Joseph H. Adams conducted.

The Midland Musical Society's first concert of the current series took place in the Town Hall on October 25, the programme then provided being of a classical type, such as one rarely hears at a popular Saturday night concert, and consisted of Bach's Motet for double choir, 'Be not afraid,' Hubert Parry's 'Blest Pair of Sirens,' Beethoven's C minor Symphony, Weber's Overture to 'Oberon,' and Grieg's 'Peer Gynt' Suite. The choir were especially excellent in Sir Hubert Parry's glorious work, the voices being quite remarkable in power and excellently balanced. The feature of the Bach motet lay in the due observance of rhythmic accent and distinctness of phrasing. The orchestra gave an intelligent performance of the Symphony, gratifying in every way. The second part of the programme was of a miscellaneous character. Operatic excerpts were given by Miss Minnie Barlow and Mr. Charles Mott, and Mr. A. J. Cotton conducted with skill and judgment.

The Chappell Ballad Concert Party gave a concert in the Town Hall on October 20. Mr. Max Mossel's first Drawing Room Concert of the present series of four was given as usual in the Grosvenor Room of the Grand Hotel on October 30. Miss Irene Scharrer, a favourite pianist at Birmingham, was supported by Miss Daisy Kennedy, the Australian violinist, in a delightful performance of Strauss's Sonata for pianoforte and violin. Miss Jean Waterston sang artistically, and Mr. G. H. Manton accompanied. Through the instrumentality of Miss Elma Baker, her teacher, Miss Cecilia Innis, a new contralto gifted with a voice of an excellent and rich timbre, gave a vocal recital at Queen's College on October 30 with much success. Master Paul Beard, the clever boy violinist, played a number of pieces with remarkable tone-power for one so young, and with an astonishing command over all forms of violin technique. Mr. G. H. Manton was the accompanist.

In the place of the customary lecture, the Birmingham Sunday Lecture Society gave in the Town Hall on October 26, a choral and orchestral concert specially organized and conducted by Mr. Wymark Stratton. He had the assistance of members of the Birmingham Symphony Orchestra and the Moorpool Musical Society, the latter augmented by choristers from the Birmingham Festival Choral Society. The chief choral work was Coleridge-Taylor's 'Hiawatha's Wedding-feast'; the choir also sang 'Sweet and Low,' and Fanning's 'Song of the Vikings.' The performances were quite praiseworthy, and seemed to delight the crowded assembly present. Songs were given by a child soprano, Eva Benson, and by Mr. R. J. Holloway. In aid of the Children's Hospital Building Fund a concert was given in the Town Hall on November 5, organized and conducted by Mr. Frank J. Beach. The programme was entirely vocal, contributed by the Ladies' Grecian Choir and the Edgbaston Male Glee Singers.

A pianoforte recital was given by Miss Marjorie Sotham, assisted by Mr. Max Mossel (violin) and Mr. G. H. Manton (accompanist), at the Grosvenor Room, Grand Hotel, on November 6. The concert-giver is a performer of considerable artistic attainments, and is likely to make a position for herself in this country. Another pianoforte recital pure and simple was given in the Town Hall on November 12 by Mr. Leonard Rayner, who possesses a remarkably sensitive touch, and is complete master over a flawless technique.

In the Assembly Rooms of the Edgbaston High School for girls, Miss Hélène Dolmetsch gave a concert on

November 11, assisted by Miss Dorothy Moggridge and Mr. Frederick Keel. Miss Dolmetsch is a remarkable player on the viola da gamba and the violoncello. In selections culled from Bach, Christopher Symphon, and Boccherini, she was assisted by Miss Moggridge at the pianoforte. The latter also contributed some pianoforte solos, and Mr. Frederick Keel, an exceedingly cultured baritone, sang with great charm some old German lieder and some Elizabethan songs.

The Birmingham Choral Union, ably conducted by Mr. Richard Wassell, gave Handel's 'Messiah' at the Town Hall on November 15. The choir were in excellent form, their singing being characterized by evenly balanced tone-power, firm attack, and artistic phrasing. The orchestra were all that could be desired, and the principals were in every way suited for their respective parts. They comprised Madame Fannie Copeland, Miss Mary Peters, Mr. S. H. Hemsall, and Mr. William Evans. Mr. C. W. Perkins presided at the organ, and Mr. A. Corfield was responsible for the trumpet soli.

The Birmingham Symphony Orchestra held their first concert of the season in the Town Hall on November 8, the programme with one exception being entirely devoted to Wagner in commemoration of the centenary of his birth. Mr. Julian Clifford conducted with more than ordinary watchfulness, and under his baton the orchestra completely responded to his will. Mr. Clifford also appeared as solo pianist and played his own Concerto No. 1, in E minor, a short, melodious and graceful composition. Mr. Frank Mullings, the rising operatic tenor, achieved a phenomenal success with his inspired singing of the Trial songs and the Prize song from the 'Mastersingers.'

The second of the season's series of concerts organized by the Birmingham Chamber Concerts Society took place at the Queen's College, on November 12. The Catterall String Quartet again supplied the programme, which consisted of Mozart's Quartet in D major (K. No. 449), Debussy's Quartet in G minor, and Bach's Sonata in G major for violoncello and pianoforte, the latter being excellently performed by Mr. J. C. Hock and Dr. Rowland Wina. The interpretation of the two String quartets was of the highest artistic standard.

### BOURNEMOUTH.

During the past month Bournemouth has had almost more music than it can cope with. Four, and even five days in a week have yielded concerts of importance at the Winter Gardens, and, on top of this centralised activity, there has been a week of opera under the auspices of the Moody-Manners Company at the Theatre Royal.

Crowded houses, it is understood, were the rule at the Moody-Manners' performances; and the writer can vouch for the fact at the performance of 'Lohengrin,' the only opera that he was able to hear. Taking everything into consideration, the production was an estimable one, although it cannot be gainsaid that it presented considerable deficiencies. Indeed, in a town such as this, where opportunities for enjoying the choicest excerpts from Wagner's works capitally performed by a first-rate orchestra (*plus* excellent vocalists) are so frequent, it is questionable whether a more or less incomplete stage performance assists towards a proper understanding of the music-dramas.

At the Winter Gardens the Symphony Concerts have afforded an immense amount of pleasure, the programmes having been constituted on a catholic basis, and the orchestral playing, under Mr. Dan Godfrey, being as good as anything previously heard at these long-established concerts. The following works proved of particular interest: Moussorgsky's exceedingly descriptive Fantasia, 'Une nuit sur le monte chauve'; five stirring fanfares (Liaff-Glazounoff); a Symphony in C minor by Kopyloff; Brahms's 'Tragic' Overture; Montague F. Phillips's Symphony in C minor; Rimsky-Korsakoff's very pleasing Overture on Russian Themes (Op. 28); and Schumann's romantic Symphony in C, the performance of the last-named being especially powerful and impressive. Russian music has been exhaustively exploited, this searching examination of the 'Nationalist' group being long overdue. The performance of the Kopyloff work was the first in England, the music proving fresh and melodious, if not strikingly

original. Mr. Phillips conducted his own composition, a clever and earnest piece of writing. The soloists have maintained a lofty standard on each occasion: Miss Mucia Albertini was unconventional in Grieg's beautiful Pianoforte concerto; M. Jacques Kuhner played Saint-Saëns's charming Violoncello concerto in A minor like a true artist; a revival of Tchaikovsky's unequal Pianoforte concerto in G was rendered noteworthy by the splendidly finished, if slightly unemotional playing of Miss Johanne Stockmarr; and Glazounoff's fine Violin concerto was dexterously performed by Miss Ivy Angove.

The Monday 'Pops,' also, have not sought for approbation in vain. On October 20 a 'Shakespeare' programme was given, to which songs were contributed by Miss Nina Samuel-Rose. Russian music occupied the programme on October 27, with M. Mendelvitsh as violin soloist. The week following brought an 'Opera' programme, in which Bournemouth's leading soprano, Miss Nora Read, gave much pleasure with her reading of Weber's effective aria, 'Ocean, thou mighty monster.' A selection from Brahms filled the bill on November 10, when the Sonata in F for pianoforte and violoncello was capably played by Miss Edith Leah (of Bournemouth) and Mr. S. Coelho (of the Municipal Orchestra).

Miscellaneous fixtures have been extremely numerous and varied. Miss Adela Verne's first-rate interpretation of Beethoven's 'Emperor' Concerto must be placed on record. There is no occasion, however, to dwell upon the details of the Chappell Ballad Concert Party's entertainment, which was neither better nor worse than most affairs of the kind; nor, perhaps, need we criticise Mr. Mark Hambourg's Beethoven recital, as the artist was somewhat swallowed up in the virtuoso. A week of Russian Ballet had its moments of extreme pleasure as well as periods of dullness. Unqualified interest, on the other hand, attended the farewell visit of Pechmann, who, although his performances may not be always on the same elevated plane, will long be remembered for his attributes of genius, and his few limitations forgotten. Other events deserving mention are a recital of the songs of Montague F. Phillips, given by Miss Clara Butterworth, a very charming singer; and a ballad concert by Miss Alys Bateman and party. Much commendation must be bestowed upon the violin and pianoforte recital by Madame Beatrice Langley and Mr. Herbert Fryer, when Brahms's fine D minor Sonata was excellently performed, and upon Madame Ada Crossley's orchestral concert. Lastly, the first appearance at Bournemouth, on November 15, of Isolde Menges was a triumph for the youthful violinist, her interpretation of Brahms's exacting Concerto being positively startling in its masterfulness and greatness.

A significant innovation has been made at the ordinary Saturday evening concerts in the provision of a high-class soloist: on October 25, for instance, that very artistic singer, Mr. Manitto Klitgaard, took a prominent part in the scheme.

### BRISTOL.

Mr. Hubert Hunt's chamber concert at the Victoria Rooms on October 27 was specially interesting on account of the performance of Beethoven's Septet in E flat, which had not been given publicly at Bristol for many years. The players were the following: Mr. Hunt (violin), Miss Gladys Home (viola), Mr. Roger Bucknall (violoncello), Mr. Jules von Hemel (clarinet), Mr. F. T. Stephens (horn), Mr. C. Bayman (bassoon), Mr. G. Weiss (double-bass). An excellent interpretation of this fine work was forthcoming. Two Quartets, Mozart's in D and Schumann's in A minor (Op. 41, No. 1), were effectively played by Mr. Hunt and Miss Avice Sealy (violins), Miss Gladys Home (viola), and Mr. Bucknall (violoncello).

The Bristol Royal Orpheus Glee Society on October 30 appeared in the Shire Hall, Gloucester, on behalf of the Gloucester and District Commercial Travellers' Association. There was a large audience who, by their frequent applause manifested the gratification which they experienced. Mr. Riseley conducted the greater portion of the pieces, which included arrangements by him of two songs, 'Massa's in de cold ground' and 'The old folks at home,' sung by Miss Gertrude Winchester, with accompaniment by the choir. Dr. A. H. Brewer and Mr. C. Lee Williams

directed part-songs of their own composition, which were well received.

Some organ recitals given during the month have attracted large and appreciative audiences. On November 1 Mr. Alfred Hollins gave two recitals upon the Colston Hall organ, and on November 8 Mr. George Riseley gave a recital upon the same instrument, Miss Gertrude Winchester, who possesses a rich contralto voice, contributing songs at intervals. On November 5 the monthly recital upon the organ at St. Mary Redcliffe Church was undertaken by Dr. A. H. Brewer.

In the Public Hall, Shirehampton, on November 5, the Avonmouth and Shirehampton Choral Society gave a concert under the direction of Dr. R. Vaughan Williams and Mr. P. Napier Miles, and there was a numerous attendance. The choir gave excellent performances of three Elizabethan songs by Dr. Vaughan Williams, viz., 'Sweet day,' 'Willow song,' and 'O mistress mine.' A part-song, 'Nocturne' by Mr. Napier Miles, was another successful feature. Miss Maja Kjöbler delighted with some Swedish and English folk-songs, and Miss Dora Bright gave pianoforte solos.

By arrangement of the joint committee of the Ladies' Musical Club and the Bristol Musical Club, there was a performance by the Flonzaley String Quartet at Victoria Rooms on November 7. These fine players gave Haydn's Quartet in D (Op. 64, No. 5), Hugo Wolf's 'Italienische Serenade,' and Schubert's Quartet in D minor, and their able interpretation afforded pleasure to a large audience, who caused the composition of Hugo Wolf to be repeated.

The Bristol Choral Society, on November 15, at Colston Hall, gave their first concert of the season, and under the direction of Mr. George Riseley performed Coleridge-Taylor's 'Kubla Khan' (with Miss Phyllis Lett as soloist) and Max Bruch's 'Lay of the Bell,' the principal vocalists being Miss Lilian Dillingham, Miss Lett, Mr. Frank Mullings, and Mr. Frederic Austin. The choir and orchestra numbered 500. Both works were admirably given, and were highly appreciated by a large audience.

### DEVON AND CORNWALL.

#### THE THREE TOWNS.

For their first concert of a new series of Musical Matinees, at Plymouth, on October 22, the Misses Smith arranged a visit by the English String Quartet, whose special achievement was a beautiful interpretation of Tchaikovsky's Quartet, Op. 11, though they failed to achieve an ideal interpretation of the first movement. In Schumann's Quintet they were joined by Miss Florence Smith as pianist.

A corporate festival service of Freemasons, on October 26, at St. Paul's Church, Devonport, gave opportunity for some good singing of sacred music. St. Peter's Quartet, a local combination of male voices who are gaining a reputation for beautiful tone and artistic performance, gave pieces by Gounod and Sullivan, and Mr. W. H. Stowell was heard as violoncello soloist.

Two special efforts on behalf of the sufferers of the Welsh colliery disaster were made at Plymouth on November 6 and 13. The first was a miscellaneous concert, for which the Pier Pavilion was lent by the management. So generous was the assistance given that not a farthing had to be deducted from receipts for expenses, and the sum of £44 was handed to the charity. The Plymouth Orpheus Male Choir (conductor, Mr. D. Parkes) were the promoters of a concert in the Guildhall on the latter date. They sang several pieces excellently, and also secured the services of solo artists. The profits amounted to upwards of £50.

#### OTHER DEVONSHIRE TOWNS.

The Dohnányi Quartet in D flat, Op. 15, was admirably played at Torquay by the Haydn String Quartet when they opened their seventh season on October 23. Beethoven was represented by No. 1 of Op. 18, and Miss Wressell Macey sang songs by Stanford. The Isca Glee Singers at Exeter on November 12 greatly pleased a large audience by the finish and expressiveness of their singing of 'Hail, smiling morn,' 'My dear mistress,' 'Fair Flora decks,' and pieces of lighter character. Solos were given by Madame Amy Shergold, Miss Edith Penville (flute), and the Singers.

Mr. Fred W. Ward gave an organ recital at Dawlish on October 23, assisted by Miss Phyllis Smith (violin), Miss Queenie Parsons, and Messrs. W. J. Berry and J. A. Gray (vocalists). 'Elijah' was performed in Torquay Wesleyan Church on October 29, by 180 performers, under the conductorship of Mr. Ernest W. Goss. The choruses were finely sung, and the principal singers were Miss Mary Leighton, Mrs. E. Fowles, Messrs. Frank Webster and G. Parker. Barnstaple Orchestral Society have instituted a series of fortnightly Saturday evening concerts. Mr. A. Hind conducts a band of forty players, and the two programmes performed up to date have been of good standard. At Marychurch, on November 12, quartets were excellently sung by Messrs. F. Hawke, T. Hillman, H. Gillam, and S. E. Kelly, at a miscellaneous concert directed by Mr. A. Pratt.

On November 14, Mrs. Herring-Mason's Operatic Society gave a performance of 'The Barber of Seville' with much success, the characters being sung by Miss Fifi de la Côte, Miss W. Nott, Messrs. J. C. Nott, L. J. Lomax, W. J. Nicks, C. Mills, A. Pook, and N. Egbeare.

At Torquay, on November 19, Mr. E. W. Goss gave a lecture-recital on 'Some modern composers and their music.'

#### CORNWALL.

To encourage the Wadebridge Town Prize Band two concerts were given on their behalf on October 22, the chief feature being quartet-singing by Messrs. Ennor, Drake, Crewes, and Hawke; other helpers were Miss Keen (pianoforte), Mrs. Andrews (soprano), Messrs. C. G. Pike (violin), A. W. Latham, W. T. Lobb, and Rea, Mr. and Mrs. Savage and Miss Salmon. Looe Orchestral Society, conducted by Mr. T. H. Northam, played remarkably well at their concert on October 29. Mr. Richard White conducted an excellent performance of 'Judas Maccabaeus' in Penzance Wesleyan Church on October 31. The soloists were the Misses M. Cooke, M. Tonking, D. Rosewarne, D. Shakerley, and Messrs. F. W. Holman and J. Trebilcock, with Mr. W. H. Carne at the organ.

The Rev. Canon Corfe, addressing Truro Junior Clergy Society on November 5 on the subject of 'Church Music from the point of view of the parish priest,' argued that the three factors—one organist, one choir, and one congregation—must be severally severely confined to their limits of contribution to the general purpose; but he did not demonstrate how this idea could be attained.

Miss Maria Yelland (contralto) gave a concert at Mevagissey on November 6, with assistance from Miss Maud Tellam, Miss Mary Hawke, Messrs. A. Blight, A. Yelland, and W. Manshire. The Welsh colliery disaster was the object of charity at a sacred concert at Wadebridge on November 9, when the Town Band and Male Quartet were the chief performers. The cantata, 'King Harold' was sung by St. Austell Musical Society on November 13, with orchestra. Mr. S. D. Collins conducted.

#### DUBLIN.

The Royal Dublin Society chamber music recitals commenced for the season on Monday, November 3, with a pianoforte recital by Dr. Esposito. His programme included Beethoven's Op. 31, No. 2, Schumann's 'Carneval' and an attractive group of pieces by Alessandro and Domenico Scarlatti, Marcello, Galuppi, and Griazoli.

On November 10, Signor Simonetti, Mr. Clyde Twelvetees, and Dr. Esposito gave a trio recital, playing works by Mozart in B flat, and Brahms in C minor (Op. 101). The programme also included Beethoven's Op. 30, No. 2, in C minor. Miss Fanny Davies gave a pianoforte recital on November 17.

At Woodbrook Concert Hall a series of Saturday afternoon concerts started on October 25. The programmes have been given by our local instrumental trio (Signor Simonetti, Mr. Clyde Twelvetees, and Dr. Esposito), Mr. Goss Custard (organist of St. Margaret's, Westminster), and Mr. George Hewson (organist of the Chapel Royal, Dublin Castle). The organ is a beautiful instrument recently erected by the Aeolian Company. Vocalists who sang were Madame Borel,

Mr. Melfort Dalton, the Carlton Quartet (Miss Lilian Whittaker, Miss Edith Mortier, Mr. William Lewis, Mr. A. G. Birch), and Mr. Percy Whitehead. The Instrumental Trio, performing on alternate Saturdays, intend to play Beethoven's Trios in chronological order.

On November 16 the ninth season of the Sunday orchestral concerts began in the Antient Concert Rooms. The programmes included Beethoven's fourth and Mozart's G minor Symphonies.

The Sackville Hall Saturday popular concerts organised by Mr. Robert Harrison and Mr. Sealy Jeffares are in full swing, and cater for large audiences at prices ranging from threepence to one shilling for admission.

#### EDINBURGH.

The outstanding event of the past month was the visit of the Hallé Orchestra, under the conductorship of Michael Balling. Two concerts were given by this combination of players, and these formed the first of the Classical Series of concerts arranged by Mr. Simpson. On November 3 a Wagner programme was planned, to give an idea of Wagner's growth as a composer. The Symphony in C was introduced to the Edinburgh public at this concert, and had a cordial reception. The 'Rienzi,' 'Faust,' and 'Meistersinger' Overtures, the Prelude from 'Tristan,' the Bacchanale from 'Tannhäuser,' and the 'Siegfried Idyll,' completed the programme.

On November 4 a classical programme was submitted. The fifth Symphony of Beethoven and a Spohr Concerto, with Miss Menges as soloist, were the chief items. Brilliant is the only term applicable to the success of this venture, as the bringing of this band to Edinburgh may be called.

Paterson's Orchestral Concerts opened on the succeeding week under Mlynarski as conductor (for the fourth year). On November 10 Elman was the attraction in the Beethoven Concerto, and the chief orchestral item was Elgar's 'Enigma Variations.' On November 17, a Wagner-Tchaikovsky evening was given, with Reger's Concerto for orchestra opening the programme. Ellen Beck was vocalist in the Wagnerian excerpts.

Rosenthal was entirely responsible for the third Classical Concert on November 15.

A record of musical happenings would be incomplete without reference to Pachmann's farewell recital on November 12, Miss Jean Waterston's vocal recital on October 25, Miss Agnes Copland's violin recital on October 30, and the first University Historical concert on October 29.

An event which is not without an important bearing on musical education and appreciation, was the lecture demonstration of Jacques-Dalcroze on November 15, in the Heriot Hall, under the auspices of the Musical Education Society, with Prof. Niecks as chairman. There was a large audience, and a considerable awakening up to the importance of education in matters musical may result from the discussion which this visit has produced.

#### GLASGOW.

The first of Mr. A. M. Henderson's chamber concerts on October 30 took the form of a vocal and pianoforte recital in which the concert-giver had the co-operation of Dr. Georg Henschel as singer. One cannot conceive of anything more artistic than Dr. Henschel's singing to his own pianoforte accompaniment, and on this occasion his interpretation of ten contrasted songs, with Loewe's ballad, 'Edward,' as a climax, was inimitable. Mr. Henderson played three groups of pianoforte solos, one of the most interesting being the performer's own Pianoforte transcription of five numbers from Bach's organ-works and chamber-music.

The Glasgow Amateur Orchestral Society having been in abeyance for a year, have decided to join forces with the Western Amateur Orchestra, a body who have been coming to the front during the few years of their existence. The amalgamation is popular on both sides, and is likely to lead to a revived interest in orchestral playing. The new orchestra will adopt the name of the older Society, and Mr. H. W. Cole will act as conductor.

The Choral and Orchestral Union's season opened auspiciously on October 11, when the Scottish Orchestra and M. Emil Mlynarski received a cordial reception from



an audience which completely filled St. Andrew's Hall. The personnel of the Orchestra is practically the same as last year, and their playing at the opening concert was a foretaste of the joys to come during the season. M. Mischa Elman, who was soloist, gave a performance of Beethoven's Violin concerto which conferred a note of distinction upon the concert. The other orchestral numbers were Weber's 'Jubilee' Overture, Elgar's 'Enigma' Variations (capitally played), and Glazounoff's 'Carneval' Overture. As indicated, the coming season promises to be a highly successful one, for it begins with a much-increased subscription list, and the Orchestra's list of outside engagements is quite full. The City Corporation have engaged the Orchestra for six 'People's' concerts as against four last year, and it is rumoured that if these are sufficiently supported a further extension may be made next year. The first of the Saturday Popular Orchestral Concerts, on November 15, was truly a popular one in respect of programme, but one novelty—Enesco's Roumanian Rhapsody No. 1, was given for the first time. Miss Rhoda Von Glehn was solo vocalist.

M. Pachmann's 'farewell' recital took place on November 14, when that eccentric artist delighted a large audience with his Chopin interpretations.

The second classical concert on November 18 marked the centenary of Wagner's birth, and appropriately, the programme was wholly composed of the Bayreuth master's works. In soprano excerpts Miss Ellen Beck confirmed the very favourable impression she made formerly at these concerts.

#### LIVERPOOL AND DISTRICT.

The Tchaikovsky concert of the Philharmonic Society on October 28 was remarkable for the impressive performance directed by M. Safonoff of the 'Pathetic Symphony,' of which, as a work inscribed to him, his knowledge is intimate and illuminating. M. Safonoff has materially increased his reputation here as a conductor of first-rate powers, and not only in Tchaikovsky's music. He brought with him a splendidly-equipped violoncello player in M. Beloussoff, of Moscow, whose artistic reputation was fully maintained in the 'Rococo Variations' in A, Op. 33. The choral feature of the evening was the 'Hymn to the Trinity,' which was beautifully sung under Mr. Harry Evans's direction.

The presence of Signor Busoni at the third concert on November 11 gave a strong personal interest to the programme, to which he contributed in a three-fold capacity as solo pianist, composer, and conductor. It was in the first of these rôles that Busoni appeared to chief advantage, and his performance of Beethoven's C minor Pianoforte concerto, in which the orchestra was conducted by Mr. Harry Evans, was marked by the highest features of musicianship, as well as by a technique of extraordinary masterfulness. His individuality as a player was further exhibited in the Andantino from Mozart's ninth Concerto as arranged for pianoforte solo without orchestra. Signor Busoni directed his 'Lastspiel' Overture, a clever, brisk piece, avowedly in the Mozartian manner, and as conductor of Mozart's G minor Symphony he appeared to advantage in an unaffected reading which gave general satisfaction. Miss Tilly Koenen, who was accompanied by Mr. Bennett North, sang earnestly in songs by Schubert and Brahms. The choral singing in Brahms's 'Lullaby' was a delightful feature of the programme. Mr. Harry Evans can best explain how the sopranos commanded such a beautiful tone, and that in passages which chiefly lie high. There was no mistaking the sincerity of the encore—a rare compliment as regards the choir.

The Pachmann 'Farewell' recital in the Philharmonic Hall, on October 25, drew a crowded audience, who found the eminent pianist in full possession of all his powers as an eccentric and humorist.

The new series of Akeroyd Symphony Orchestra concerts began on November 4 in the Philharmonic Hall, when Mr. Vasco Akeroyd conducted a programme of music, 'popular' in the best sense, for it included Schubert's G minor 'Unfinished' Symphony, the 'William Tell' Overture, brilliantly played, and Luigini's 'Ballet Suite.' Any disappointment occasioned by the non-appearance of the violinist Melsa, owing to a damaged finger, was fully alleviated by the playing of M. Zacharewitsch, who at short

notice undertook the Paganini D major Concerto and Bach E major Concerto originally set down in the programme, both of which works he played with easy mastery and abundant expression. Interest was also added to a successful concert by the singing of Miss Dorothy Silk. From the dimensions of the audience it appeared that Mr. Akeroyd has gained new supporters as well as retained old subscribers.

At the second concert of the Rodewald Club on October 27 the programme was sustained by Miss Helen Anderton (vocalist), and Mr. Vivian Burrows (violinist). At the third concert, on November 10, the Fransella Trio, which consists of Mr. Albert Fransella, the well-known flautist, Miss Marjorie Hayward (violinist), and Miss Winifred Christie (pianist), collaborated in Bach's Trio Sonata in G, Purcell's MS. Trio, César Cui's new Suite, Op. 56, and a Trio by Eugene Goossens.

A concert which interested a large circle was given in St. George's Hall on November 12 by Mr. Alfred Ross (violin), Miss Marguerite Stilwell (Mrs. A. Ross) (pianoforte), and Miss Ethel Penhall (vocalist). Miss Penhall's songs included examples by Ernest Austin, F. C. Nicholls, and Jane McConnan, of whom the last two are local composers, professional and amateur respectively. The song accompaniments were played by Miss Charlotte Davies.

At the meeting of the Liverpool and District Organists' and Choirmasters' Association on November 3, an address on 'Bye-paths of Musical History' was given by Mr. James T. Lightwood, editor of *The Choir*, in the course of which reminiscences were introduced of local musicians, including Mr. W. T. Best. This incomparable organist provides an oft-recurring theme of local interest, for he had an extremely keen and nervous sensibility which was sometimes a trial even to its possessor, and was certainly not always a delight to his friends. His reputation as a master of sarcasm and caustic wit is sustained by *bons mots* and anecdotes which should afford material for an entertaining chapter in his biography if this ever comes to be written.

Although Liverpool did not provide whole-hearted support to the week's Beecham-Denhol Operatic Festival which opened on October 27, there was certainly no lack of appreciation displayed by those who attended the splendid performances given in the Shakespeare Theatre. But a really good response was made as regards the less expensive seats, and it is probable that had better-known operas been given there would have been crowded audiences. It is really lamentable that the financial loss on the week ran into four figures, but it is chiefly due to the production of two absolutely unknown operas, 'Rosenkavalier' and 'Pelléas and Mélisande' (as well as 'The Magic Flute,' which is practically unknown to the present generation). It is no use blinking the fact that Liverpool, as elsewhere in the provinces, is not vitally concerned with the very latest developments of modern opera. Mr. Beecham was unfortunately prevented by indisposition from taking part in the seven performances, which included two of 'Rosenkavalier' and one each of 'Tristan and Isolde,' 'The Magic Flute,' 'Pelléas and Mélisande,' 'Orpheus,' and 'The Flying Dutchman.' Mr. Beecham's absence was particularly regretted in the case of Debussy's opera, although M. Schilling-Ziemssen's careful direction of an interesting first performance must not be overlooked. He was naturally more temperamentally suited to 'Rosenkavalier,' as was M. Emil Kreuz in the direction of Mozart's 'The Magic Flute.'

There are indeed but few reservations in the chorus of universal praise regarding the representations. Well-known singers sustained high reputations in the cases of Miss Agnes Nicholls and Madame Gleeson-White, and both ladies exhibited dramatic abilities in keeping with their vocal powers. The same can be said about Mr. Walter Hyde, Mr. Frank Mullings, a valuable recruit to the opera stage, and also Mr. Charles Knowles, while Mr. Frederick Ranaflow achieved new fame both histrionic as well as vocal. Mr. Arthur Pacyna was excellently cast as Baron Ochs in 'Rosenkavalier,' and Mr. Robert Radford is accounted the best King Mark we have seen here. Among other gifted and capable artists mention should be made of Miss Beryl Freeman, in the part of Mélisande.

Coleridge-Taylor's masterpiece, 'The Song of Hiawatha,' exactly suits the Welsh Choral Union, for its human interest, humour, tenderness, and tragedy appeal to the

ardent Celtic temperament, which Mr. Harry Evans knows so well how to govern. Their latest performance of the work on November 15 was limited to Parts I. and II., and if the note of certainty and exaltation was not so sustained as in the memorable first performance when the music had the charm of novelty, it was an unmistakably fine example of choral interpretation. The soloists were Miss L. Evans Williams, Mr. Ivor Walters, and Mr. Charles Tree. The miscellaneous items included a Motet by Cyril Jenkins, an earnest and expressive setting of Longfellow's 'Blessed are the dead.' Smoothly written, and beautifully sung by the unaccompanied voices, it made a favourable impression. The Welsh Choral Union are now engaged in the preparation of Prof. Granville Bantock's new choral work, 'The Vanity of Vanities.' At their final concert on March 28, Brahms's 'Requiem' will be sung.

The first of the series of three concerts by the Warrington Musical Society was given in the Parr Hall, on November 12, when Mr. Percy Fletcher's 'The Deacon's Masterpiece' ('The wonderful one-hoss shay') was sung under the direction of Mr. Frank H. Crossley, with Miss Eva Rich and Mr. Norman Allin as principal soloists. Choral works now in preparation include Coleridge-Taylor's 'Kubla Khan' and Mendelssohn's 'Lobgesang.'

A performance of 'Elijah' was given by the Port Sunlight Philharmonic and Orchestral Society in the Gladstone Hall, Port Sunlight, on October 30, under the direction of Mr. Seddon. The vocal principals were Miss Edina Thraves, Miss Georgina Phillips, Mr. Herbert Pope, and Mr. Samuel Mann.

At Mr. Akeroyd's third Symphony Orchestra concert, on November 18, the programme included Dvorák's 'From the New World' Symphony, Cowen's Overture, 'The butterfly's ball,' and Grieg's Pianoforte concerto in A, Op. 16, in which the boy-pianist, Solomon, appeared as soloist.

A performance of Gounod's 'Messe Solennelle' was given under the auspices of the Sunday Society in St. George's Hall, on November 16, by the Liverpool Ladies' Choir and Liverpool Vocal Union of male voices. As conductor of these well-trained choral bodies, Madame Fanny de Boufflers worthily fills a high place, which she has won by her own abilities. Her Choral Societies have specialized in Gounod's beautiful work, and in previous performances have set up a high standard which they sustained on the occasion referred to. In the Mass, the soloists were Madame Annie Goodwin, Mr. Lloyd Moore, and Mr. Ralph Smith, an excellent trio of local singers. In conducting various orchestral items Madame Fanny de Boufflers displayed natural force and command. There was a large audience, as is usual at these popular Sunday evening functions.

The Liverpool Symphonic Society, of which Mr. E. Malcolm Kelly is conductor, gave an invitation lecture-rehearsal on November 20, when the subject was 'The illuminating power of Music.'

#### MANCHESTER AND DISTRICT.

Writing in April last, at the close of Michael Balling's first season, I hazarded the view that quite probably the future would reveal the fact that Balling's worth to Manchester, at this juncture in its musical life, had been in directions other than that of being conductor of the Hallé Society. Too late for publication in my last month's notes, it was announced that the Hallé Executive had offered the Manchester City Council the services of the Hallé Orchestra, under Balling's conductorship, for the experimental purposes of two Corporation concerts in the Town Hall at prices of 6d. or 3d., or perhaps free of charge, so as to enable the poorer people who have a love of good music to attend. The Hallé Society's fee for both these concerts would be £105, Balling giving his services, this amount being not more than one-third of the sum which in ordinary circumstances, and exclusive of the conductor's fee, would have to be paid for two such concerts. Balling's democratic sympathies are pretty well known, and his experiences as an adjudicator at Blackpool Festival last October would merely confirm him in his view that the future of music in this country lies with the masses rather than with the moneyed classes.

Of course the City Council had advisers who bade it pause before consenting to such an unfair undercutting of

other local enterprises (which are out for profit, be it noted as the Hallé body is not). Mr. Brand Lane focussed the views in a strongly-worded letter to the local Press. The main difficulty confronting these practically 'free' Municipal orchestral concerts will be to see that the right class of people (for whom they are intended) get there, and are not crowded out by those who can well afford to pay 1s. or 2s. 6d. for the Hallé or other orchestral concert. By holding them on the half-day closing, Wednesday, a class of person will be reached for whom orchestral concerts of any sort are utterly impossible owing to the conditions of their business life. Notwithstanding Mr. Brand Lane's very natural line of argument, all who take a long view of matters would agree that such things are entirely desirable, and well handled, can only bring great ultimate good to the city's higher life. It was gratifying to find that the Council confirm the recommendation of its sub-committee.

On the top of this came Beecham and the Denhof Company to give Manchester a chance of rehabilitating herself in the eyes of the musical world. Downcast as we all felt last month, it may, after all, prove to have been a case of *reculer pour mieux sauter*. Anyhow, 'Rosenkavalier' and 'Meistersinger' packed the Theatre Royal to suffocation and the 'King' dramas drew audiences which almost approached these crowds. But even so, it was not possible to clear the expenses, still less show a profit, which proves that the first essential to success is a bigger theatre, where 7s. 6d. and not 12s. 6d. would be the charge for a best seat. At the time of the Denhof débacle Beecham had been incautious in his remarks on 'musical Manchester'; his experiences between November 3 and 8 were such as to lead him to relent somewhat, to take back most of the last things he then said, and even to suggest that a month's operation on a co-operative basis was quite feasible. It would cost, he estimated, £2,500 per week—say £10,000 for the month. He was willing to guarantee £5,000 if Manchester would find a like amount, and they would share half-and-half the management, Balling being a co-director; and he hoped the Hallé band might be available for such a purpose. If the plan were carried out, it would probably prove a source of income to the Society by the engagement of its players. Recent developments in Municipal affairs show that we are not far from any City subsidy. In Germany it is usually found that the aristocracy back opera; here the moneyed men of commerce must be looked to for support. Given that, and a theatre capable of holding an audience twice as big as the Theatre Royal at prices within the means of moderate purses and we should be in a fair way to solve the operatic problem.

I understand that Mr. Beecham's project is making satisfactory progress, as he met the conductor, secretary, and chairman of the Hallé Society on November 13, and the Hallé attitude may be described as quite sympathetic. Although a period roughly coinciding with the first month of Lent, 1914, has been mentioned, no definite and final arrangements have been made, but it is certain that the venue will not be the Theatre Royal. Probably before this journal is published a meeting of Manchester citizens will have been held to meet Sir Joseph and Mr. Thomas Beecham. It is most gratifying to find the Hallé executive disposed to take the initiative, as they are the natural leaders in the musical life of the city.

Few people here knew anything of Beecham's powers as a conductor, but those few were compelled to acknowledge that his reading of the 'Ring' dramas, his supple resource equal to all emergencies, the perfect command of all his forces, far surpassed their highest expectations.

Warm appreciation of the orchestral playing must make us oblivious of some equally brilliant singing.

Hans Bechstein's work as Mimmy (to adopt G. B. Shaw's good anglicisation) is well worthy of ranking with that of Hans Breuer. The eloquence of wind and cloud and the heroic pathos of Brünnhilde's leave-taking made the 'Walküre' very memorable. We left her sleeping as Agnes Nicholls, but she awoke as Gleeson-White. Although there is considerable disparity in their vocal purity, one could not doubt that the sheer intellectuality of Gleeson-White's work—and the same is true of Austin as Wotan and Wanderer—must eventually place these artists on the highest plane as Wagnerian singers. There was, however, one conspicuous instance of all voice and little brain that served to drive home the lesson that Wagner-dramas all possess an

epic quality and must be served by intellects of a commanding scale. But in Messrs. Knowles, Maitland, Hyde, Lewys James, Ranalow, Blamey, and Mullings, and Misses Beesley, Cooper, Hine, and Muriel Terry, we are seeing the evolution of a group of younger Wagnerian singers who will be uncommonly useful in the day that is dawning for opera.

In the week preceding these Wagner-dramas we had two Acts of 'Parsifal,' under Balling, in the Free Trade Hall, where John Coates proved that he is quite ready for 'Parsifal' at Covent Garden (or anywhere else) next February. The whole reading was spiritualised in a very intense way. The glory and rapture of the Good Friday music will surely never fade from the memory. This continuous drenching in Wagnerian music (space forbids mention of 'Die Meistersinger') needed a big work even for relief, and Strauss's witty 'Rosenkavalier,' under Schilling-Ziemssen, was a perfect foil. Here Mesdames Agnes Nicholls, Caroline Hatchard, and Elizabeth Schiller, and Mr. Arthur Pacyna, bore away the palm. How the first-named conveyed the pathetic beauty of the Indian summer of woman's life (at the close of Act 1) must be seen and heard to be believed. It came to most Manchester musicians as an astounding revelation. The Baron Ochs of Pacyna was an admirable feature. In Mr. Gura, Messrs. Denhof and Beecham possess a stage-producer of exceptional genius.

The 'Rosenkavalier' performance quite denuded the small Hallé concert audience on the same evening; rather unfortunately too, as the important Bruckner Symphony No. 3 was played in a manner which aroused more enthusiasm than any other performance of his work at Manchester. Its nobility was at once evident, but that could not compensate for its generally somewhat threadbare character. Why Miss Tilly Koenen elected to sing Schubert's 'Der Hirt auf dem Felsen' to a pianoforte rather than to an orchestral accompaniment passes comprehension. The fifth Hallé concert, on November 13, was chiefly of interest on account of Jacques Thibaud's first appearance in association with the orchestra, introducing us to Chausson's Poem for violin and orchestra (never played here before). Since Elgar's Concerto, Manchester has heard no new violin music which reaches such lofty heights. On this occasion, too, Holbrooke's 'Queen Mab' music (with choral ending) was given for the first time, and, in an evening of distinguished orchestral music, stood forth brilliantly. The Verdi 'Requiem' had not been sung here for over twenty years, so its reappearance as a 'centenary' offering to the composer's memory, on November 20, was more than usually fitting.

The month brought some uncommonly interesting chamber concerts, and pride of place must go to the three great-nieces of Joachim, the Misses von Aranyi, who came to the second Gentlemen's Concert on November 12. Bach's C minor Concerto for two violins (the accompaniment to which was given in a specially-written pianoforte arrangement) was a wonderful presentment of perfectly-matched styles in noble music. The Spohr Duet in concerto form, for two violins alone, brought back to memory the days when Joachim and Lady Hallé bewitched us by its grace.

Ill luck dogged the first Bowdon chamber concert, for in turn Snigetti, Thibaud, and Hamilton Harty fell out of the scheme, Mr. O'Connor Morris taking the latter's place and Pacharewitsch being the violinist. The London party of wind-players who have before visited various Lancashire centres joined Mr. Morris in Beethoven and Mozart Quintets, solos on the various wind-instruments lending diversity to the programme.

The opening Brodsky Quartet concert brought Miss Tina Lerner in a new rôle; in the Dvůřák Pianoforte quartet she proved herself one of the elect who are as great in chamber ensemble music as in the bigger forms of the art. But the great thing of the afternoon was the Brahms G major Sextet.

The Manchester Vocal Society got to work on November 12 with Bach, Delius, Holbrooke, and the early madrigalians. Mr. Whittaker has left the old-time Vocal Society programmes miles behind. It may be a moot point whether his audiences have travelled as quickly as his choir; the reception accorded to an occasional mid-Victorian piece of music would suggest a 'hankerin' arter' the tunny songs of our very early manhood.

## NEWCASTLE AND DISTRICT.

The city and district owe a deep debt of gratitude to Mr. Beecham for his enterprise in presenting the Denhof Operatic Festival performances at the Theatre Royal from November 10 to 15. As the attendance was not so good as the merits of the scheme deserved, it is to be feared that Newcastle also owes Mr. Beecham something in current coin of the realm. The performances reached a higher standard than anything we have hitherto heard in the North, especially in regard to the orchestra. The operas produced were 'Tristan and Isolde,' 'The Magic Flute,' 'The Flying Dutchman,' 'Elektra,' 'The Rosebearer' ('Der Rosenkavalier'), 'The Mastersingers,' and 'Orpheus,' the last at a matinée on the Saturday. Details are unnecessary, as the performers are all so well known and have already been chronicled. The sensation of the week was Mr. Frank Mullings's fine performance of the part of Tristan. He is well known on the concert platform here, and his début in opera was looked forward to with keen anticipation. The result was a triumph for English operatic art. Another event that should be chronicled was the appearance of Madame Gleeson-White as Senta in 'The Flying Dutchman'—a part which she took at short notice, to replace Miss Agnes Nicholls, who was unable to appear. Mr. Frederic Austin also did splendid work during the week, being equally good in tragedy and comedy. Mr. Frederick Ranalow was another singer who created a favourable impression. 'Elektra,' as usual, provoked endless discussion, but 'Der Rosenkavalier' drew one of the biggest houses of the week and was hailed with delight by everybody. The house was filled on the Saturday evening, when 'The Mastersingers' was produced. It was altogether a memorable event for Newcastle, and proved conclusively that some of our English singers have both voice and dramatic instinct equal to any demands that operatic art can make upon them.

The Gelo Quartet, of Paris, gave the second concert of the Darlington Chamber Music Society on October 30, in the Mechanics' Hall. There was a large attendance, and great enthusiasm on the part of the audience. The players were remarkable for their perfect ensemble, fine rhythmic powers, and the clarity of their phrasing. Debussy's Quartet in G minor, Beethoven's C sharp minor Quartet (Op. 131), and Mozart's Quartet in D minor (No. 13), formed the programme.

On Wednesday, October 29, in the Market Hall, Richmond, Yorks, the Yorkshire Permanent Orchestra, under Mr. Julian Clifford, gave a concert at which a large and fashionable audience was present. The programme included Beethoven's 'Egmont' Overture, Mozart's second Rhapsody, the 'Theme and Variations' from Tchaikovsky's third Suite, and a fine 'Valse de Concert' of Glazounoff. Miss Groschel, of Richmond, played the solo part in Mendelssohn's 'Capriccio Brillante' with clear technique and beautiful tone. The concert had been promoted by Lady Evelyn James, who takes the greatest interest in the musical development of the district. On Wednesday, November 12, the first concert, of the present season, for young people was given at Polam Hall School in the evening. The programme was provided by Mr. Albert Fransella (flute), Miss Hélène Dolmetsch (viola da gamba and violoncello), and Miss Dorothy Moggridge (pianoforte), with Mr. T. Henderson as Lecturer. A brief outline of the history of the instruments was given, and Mr. Fransella and Miss Dolmetsch then displayed to the young people their various technical and tonal powers. The illustrations were a Trio for flute, gamba, and pianoforte by Leclair, a Prelude (unaccompanied), and 'Divisions on a ground' for viola da gamba solo, by Christopher Sympson, Handel's Flute sonata in A minor, Bach's Sonata in G minor for viola da gamba, two Scarlatti pieces for pianoforte solo, and a Boccherini Sonata in G for violoncello. This programme had also been given in the afternoon at the Training College by kind permission of the principal, Miss Hawtrey.

Mr. C. J. Bishenden gave another of his lecture-concerts on November 18, at 105, New Oxford Street. On this occasion his subject was 'Sir Henry Bishop,' who was born on November 18, 1786.



## NOTTINGHAM AND DISTRICT.

A good house supported the concert given by Miss Elsie Johnson and Miss Dorothy Foulds on October 22, at Calvert's Café, Nottingham, when the former showed herself a pianist of distinct promise, and the latter, although hindered by a cold, revealed considerable ability as a vocalist.

The lectures on 'The development of the string quartet,' given by Mr. Allen Gill at the University College, proved of increasing interest. The first, on October 23, entitled 'Apt for voices and viols,' covered a long period; the illustrations, mainly choral, were very numerous and similar, no less than seven examples being taken from the works of Dowland. The second, on October 30, gave more scope both to the lecturer and the performers. The examples included movements from Quartets by Haydn, and Mozart's Quartet in D minor in its entirety.

The series was concluded on November 13, when the works of Beethoven and Mendelssohn were drawn upon. The subject of the lecture and the examples were ably treated and proved highly interesting. It should be mentioned that the vocal illustrations at the first lecture were given by members of the Sacred Harmonic Society, and the instrumental items by Mr. F. Mountney, Miss Una Truman, Mrs. Marshall, and Mr. Edwin Thorpe. Much interest was taken in these lectures, and further researches in the realm of chamber music would prove a welcome and a useful subject for future discourse. On October 21 an interesting sonata recital was given by Mr. Edwin Thorpe (violin) and Mr. John Cullen (piano), when an interesting programme included Sonatas by Brahms in E minor (Op. 38), Grieg in A minor (Op. 36), and Rubinstein in D major (Op. 18).

The Sacred Harmonic Society opened their season with a fine performance of Elgar's 'King Olaf,' on November 6. The solos were given by Madame Gleeson-White, Mr. Alfred Heather, and Mr. Stewart Gardner. The choral-singing was especially fine in the ballad, 'The guests were loud,' 'A little bird in the air,' and in the Epilogue. Included in the programme were Stanford's 'Songs of the Fleet,' which were received with great warmth, the performance being all that could be desired. Pachmann's 'farewell' visit took place on November 10, when he played to a monster house at the Mechanics' Hall.

## SHEFFIELD AND DISTRICT.

Mr. Granville Bantock's new Suite for string orchestra, 'Scenes from the Scottish Highlands,' was given its first performance at the Sheffield Promenade Concerts in the Albert Hall on November 18. The distinguished composer has from the first institution of these orchestral concerts shown a keen interest in their scope, namely, the provision of orchestral music by a thoroughly-equipped orchestra in a district where, in the cultivation of choral music, other branches of musical activity are somewhat overshadowed. This interest has taken a practical form in the composition for the concerts of his new Suite and his personal attendance to direct its first performance.

The Suite is in five movements. They comprise a Strathspey ('The Braes o' Tullymet'); Dirge ('The Isle of Mull'); Quickstep ('Inverness Gathering'); Gaelic Melody ('Baloo, baloo'); and Reel ('The De'il among the Tailors').

The Suite is the outcome of a recent visit by the composer to Scotland, where he heard indigenous tunes played at musical gatherings, generally in two-part and very primitive harmony and progressions. He conceived the idea of embodying these experiences in a permanent form, and with a nucleus of such suggestive material plus his own resourceful musicianship and free-handed scoring, has produced a Suite of considerable musical value and obvious attractiveness. The Dirge, though the shortest, is one of the finest sections. It is graphic music, recording the impression of a visit to Mull, and is veritably a sea-picture. Solo violin, viola, and cello are used against the full mass of strings (muted) with striking effect. The Gaelic Melody, a slow, crooning song, is the most modern in feeling as it is the most sensuously beautiful of the divisions of the Suite. The lively movements are

piquantly scored, and the entire composition is of varied interest and likely to become generally popular. The composer directed a smart performance, and was several times enthusiastically recalled. At the same concert Mr. J. A. Rodgers directed a performance of the 'Enigma' Symphony in which the orchestra surpassed its previous best, and Miss Yvonne Astruc played Bach's Violin concerto in A minor in superlatively artistic style. Miss Helen Blain was the vocalist.

A well-planned series of chamber concerts, organized by Miss Marie Foxon, was inaugurated on November 4, when the Flozaley Quartet were heard in Dvorák's Quartet (Op. 61), Beethoven's Op. 18, No. 4, and Sammartini's 'Sonata à tre' for two violins and cello. The refinement of the tone and the polished ensemble of the quartet party were their chief merits, and gave infinite pleasure. The large audience indicated reviving interest in chamber music in the city.

M. de Pachmann's farewell recital found the Albert Hall with every seat sold, and large audiences have attended a week's representations of 'Iolanthe' by the Croft Hall Operatic Society, conducted by Mr. W. H. Dawn.

Sir Edward Elgar's 'The Music Makers' was given its first performance at Sheffield on November 20. To Dr. Coward and the Sheffield Musical Union is due the introduction to the district of so interesting a work. Both choir and conductor evidently approached their task in the spirit of earnestness and sympathy which the peculiar introspectiveness of the poem and music demands. The choir sang with great refinement of style, the control and reticence of their singing in the quiet reflective passages giving to the music an added significance and intimacy. More vigour at the climaxes would have enhanced the point of their singing—truly a curious reproach to bring against the Musical Union. The need for a combined rehearsal of choir and orchestra is imperative in Elgar's involved works, and this, it is understood, was not in this instance possible. In a fine performance of Sir Hubert Parry's 'Job,' the choir touched their own high-water mark. The soloists were Miss Lucy Nuttall, Master D. Sadler, Mr. Henry Brearley, Mr. Herbert Heyner, and Mr. William Hayle. Dr. Coward conducted, Mr. J. H. Parkes led the orchestra, and Mr. W. S. Jessop was organist.

## YORKSHIRE.

## LEEDS.

Leeds has just undergone a surfeit of good music in the Festival and the Denhof opera season, both of which occurred in October, while at the end of November a three weeks' 'Repertory Theatre' season has been making an insistent appeal to the more cultured section of the community. All these things have been against the ordinary concert enterprises, and though the number of concerts has been considerable, it is to be feared that some of the more important will have a reduced subscription list to contend with. The opening concerts of the two principal Societies have certainly been poorly attended, save in the cheaper seats, though their programmes were interesting enough. On November 12, at the first of the Leeds' Philharmonic concerts, the Hallé Orchestra, under Mr. Balling, was heard in Schumann's Symphony in B flat, played with a suitable lightness of touch, and Strauss's 'Tod und Verklärung,' which made a distinct impression. The choir were heard in Bach's eight-part motet, 'Come, Jesu, come' (conducted by Mr. Fricker), and Beethoven's not very characteristic or interesting 'Calm sea and prosperous voyage.' The Leeds Choral Union, on November 11, repeated, again with the help of the Sheffield Musical Union, Bantock's choral Symphony, 'Atlanta in Caledonia,' under Dr. Coward's direction. Though it did not surpass the performances of last spring, and in some points seemed hardly equal to them, it was a notable effort, and the movement for female voices only was very charmingly sung. The programme was made up with some choruses from 'Israel in Egypt' (sung with organ accompaniment), and Mr. Frederick Dawson's very brilliant pianoforte-playing. On November 8, at the first of the Saturday Orchestra Concerts,—organized last season in continuation of the Municipal Concerts, which the Municipal authorities had established,—Miss Fanny Davies appeared for the first time,



strange to say, as soloist at an orchestral concert at Leeds, and played the Schumann Concerto in her highly-sympathetic and artistic fashion. Smetana's 'Vltava,' Percy Grainger's 'Mock Morris,' and Sibelius's 'Karelia' Suite were also in the programme, and were effectively played by the Leeds Symphony Orchestra, under Mr. Fricker's direction. Another series of 'Saturday Popular Concerts,' organized by Mr. Julian Clifford, began its second season on October 25 with a Wagner programme, Mr. Robert Charlesworth being the vocalist. On November 5 the Leeds Bohemian Concerts—among the few that can boast of increased support—began their fifteenth season, and introduced a String trio by Akimenko—said to be for the first time in this country, an exceedingly well-written work of a difficult combination of instruments. Chausson's beautiful Pianoforte quartet, and Schumann's more familiar work of the same kind, made up the programme, and were well played by Messrs. Herbert Johnson (pianoforte) and Cohen, Miss Lily Simms, and Mr. Hemingway. On October 28, at one of Messrs. Haddock's 'Musical Evenings,' Miss Pauline Sant Angelo gave a pianoforte recital; and on November 10 Moriz Rosenthal gave a recital, the 'Appassionata' Sonata, Schubert's Fantasia in G (a masterly interpretation), and Brahms's 'Paganini' Variations being outstanding features in his programme. At the second of the Musical Evenings, on November 18, Mr. Theodore Byard gave a vocal recital.

## BRADFORD.

The Bradford Subscription Concerts are in the happy position of having a 'full house' always assured them, since the first and second seats are entirely appropriated by subscribers. At the concert on October 31 Mr. Balling conducted the greater part of the second and third Acts of 'Parsifal' (the same selection he introduced at Manchester last season). Madame Gleeson-White and Mr. John Coates were again excellent representatives of Kundry and Parsifal; Mr. Knowles was the Klingsor and Gurnemanz; and Mr. Robert Maitland the Amfortas. The Bradford Festival Choral Society and the Hallé Orchestra took part in a performance which, good as it was, did not quite convince one that 'Parsifal' could be made really effective in the concert-room. On November 1 the Bradford Permanent Orchestra opened their twenty-second season, Mr. Fricker being on this occasion the conductor, and introducing Saint-Saëns's Pianoforte concerto in G minor, a work which well suits Mr. Frederick Dawson, who played the solo part with all the brilliance and piquancy it demands. On November 12 the Bradford Old Choral Society, conducted by Mr. E. J. Pickles, gave Bantock's early work, 'The Fire-worshippers,' with Miss Esta d'Argo, Mr. Alfred Heather, and Mr. Montague Borwell as soloists. The choral-singing was characterized by freshness and precision, and reached a high level of excellence. A chamber concert on November 14, at which Beethoven's String quartet in C minor (Op. 18, No. 4) was played by Mr. Kefer, Miss Friedman, Mr. Campbell, and Mrs. A. T. Priestman, concludes the record of Bradford's activity during the month.

## OTHER TOWNS.

The Huddersfield Choral Society, under Dr. Coward, began their season on October 31 with Bantock's 'Christ in the Wilderness,' announced, by a singular misunderstanding, as a 'new work.' It was first performed at Gloucester Festival six years ago, and has since been heard at Sheffield. Miss Esta d'Argo, Mr. Frank Mullings, and Mr. Julian Henry were the principals in a performance of which the powerful singing of the choir was the chief feature. Elgar's 'King Olaf' was also in the programme. At the Wakefield Chamber Concert, on November 5, the Arthur Catterall String Quartet were heard in works by Mozart, Schubert, and Novacek, and Miss Alys Gear was the vocalist. On November 10, Miss Vera Dawson, an Ilkley pianist, gave a chamber concert at Ilkley, with the assistance of the Ellenberger Quartet, the programme including works by Beethoven, Mendelssohn, and Goldmark, an interesting feature being a Sonata for two violins and violoncello by the early Veronese composer, Dall' Abaco. Miss Edleston's singing added to the enjoyment of the audience. At Harrogate, on November 15, Messrs. Lloyd,

Hartley, and Cohen gave a chamber concert at which they played Sonatas for pianoforte and violin, Mr. Hayle being the vocalist.

For the first of the subscription concerts, Mr. Balling and the Hallé Orchestra visited Hull on October 29, the programme including Beethoven's C minor Symphony and Liszt's Pianoforte concerto in E flat, with Mr. Frederick Dawson as soloist. The familiar 'Tannhäuser' Overture, which ended the concert, furnished the finest orchestral performance of the evening. On November 14 the Hull Harmonic Society, under Mr. Walter Porter, gave Coleridge-Taylor's 'Hiawatha' trilogy, with Miss Eva Rich, Mr. Webster Millar, and Mr. Robert Charlesworth as principals, who contributed materially to the excellence of a broad and expressive performance of the work, and on November 18 the Hull Vocal Society, under Dr. E. H. Smith, gave a concert of unaccompanied choral music.

The Mather Subscription Concert, on October 30, was sustained by three young artists, Miss Phyllis Eyre (violin), Miss Ruth Eyre (pianoforte), and Mr. Gordon Cleather (baritone), who afforded a very enjoyable programme, the interest of which was sustained without having recourse to the sensations of virtuosity.

## Country and Colonial News.

## BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*  
Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BATH.—The Avon Vale Musical Society, which forms a choir of over eighty voices, gave a successful concert at the Assembly Rooms on November 12 under the direction of Mr. J. S. Liddle. Excellent performances were presented of Gade's 'Spring's Message' and Stanford's 'Songs of the Fleet.' A notable interpretation of the latter work was further distinguished by the solo-singing of Mr. Plunket Greene. The other soloists of the concert were Mr. J. P. Prior (vocalist) and Mrs. Arthur Stothert (violinist).

CARDIFF.—The Royal Carl Rosa Opera Company occupied the New Theatre from October 20 to 25, and gave two performances of 'The Magic Flute,' and one each of 'Carmen,' 'Faust,' 'Il Trovatore,' 'The Jewels of the Madonna,' and 'Maritana.'—A violin recital, on October 28, by Mischa Elman (assisted by Miss Alice Lakin and Percy B. Kahn) was a great success.—The Cardiff Harmonic Society gave a concert at the Park Hall on November 1, and the proceeds were given to the Senghenyd Disaster Fund.—The Lord Mayor of Cardiff, on November 5, gave a civic reception to the members of the Cardiff Harmonic Society at the City Hall, when Mr. Roderick Williams, the conductor, was presented with the trophy won at the Abergavenny National Eisteddfod in the chief competition, and the members of the Society with suitable mementoes (gold brooches to the ladies and pendants to the gentlemen) in commemoration of the victory at the National Eisteddfod.—The famous Moritz Wurm Orchestra made their first appearance at Cardiff on November 10. They were assisted by Miss Edith Bingham Hall.—A new Cardiff Orchestral Society has recently been formed, under the conductorship of Mr. Garforth Mortimer.

CHICHESTER.—A Wagner Centenary concert was given by the Orchestral Society on October 30, under the direction of Mr. F. J. W. Crowe. A number of familiar excerpts were given. Mr. Hermann Hill played Mendelssohn's Violin concerto, and Miss Amy Simpson sang.

MELBOURNE.—A creditable performance of Coleridge-Taylor's 'A tale of Old Japan' was given by the Victorian Festival Chorus on August 11. Mr. J. J. Bailey conducted, and the solo parts were taken by Miss Eileen O'Brien, Miss Violet Somerset, Mr. E. E. Hooke, and Mr. Horace Stevens.

NEWTON ABBOT.—The concert given by the Newton Abbot Wesleyan Church Choir on November 6 was highly successful. The chief work in the programme, Barnby's 'Rebekah,' was performed with certainty and expressive effect under Mr. Coleridge D. White's conductorship. The choir also showed good powers of sonority in choruses from 'Elijah' and Handel's oratorios. The soloists of the occasion were Miss E. Pascho, Mr. Alfred Wills, and Mr. J. B. Martin.

READING.—The Misses Fife opened a further series of chamber concerts at the Town Hall on November 17. Mr. Hans Wesely, Miss Eveline Fife, Miss Dorothy Jones, Mr. W. E. Whitehouse, and Miss Katherine Eggar played a Pianoforte quintet by Miss Eggar, and the four string players gave Dohnányi's Quartet in D flat. Songs were contributed by Miss Pattie Hornsby. It is gratifying to note that these concerts are prospering, as is shown in the fact that four instead of three concerts per year are to be given in the present and future seasons.

WARRINGTON.—The Musical Society gave an interesting miscellaneous concert on November 12, under the direction of Mr. F. H. Crossley. Percy Fletcher's 'The Deacon's Masterpiece,' the principal work in the programme, was performed creditably, and still better qualities were shown in various part-songs, including German's 'My bonny lass, she smileth' and Fanning's 'Our Island home.' The orchestra played independent numbers, and the soloists were Miss Eva Rich and Mr. Norman Allin.

WORKING.—The works chosen for performance by the Musical Society this season are Mendelssohn's 'Walpurgis Night,' a concert-selection of Gounod's 'Faust,' Coleridge-Taylor's 'Bon-bon Suite,' and for the orchestra, Dvorák's 'New World' Symphony. The conductor is Mr. Patrick White.

## Foreign Notes.

### ANTWERP.

The first concert given at La Société de Zoologie was devoted to works by Willem De Mol and Paul Gilson, two national composers of great merit. The programme included the first part of 'Les quatre âges,' an oratorio by De Mol, and 'Francesca de Rimini,' a lyric by Gilson.

### BERLIN.

Ferruccio Busoni has just completed a new orchestral work, entitled 'Sinfonisches Nocturne.' This Nocturne, and a new Pianoforte concerto by the same distinguished composer, will be produced here in February, 1914.—The first chamber music concert of the Trio, Marie Soldat-Röger, Fanny Davies, and Pablo Casals, will take place on December 10 at the Königliche-Hochschule für Musik.—Humperdinck's new opera, 'Die Marketenderin,' is to be produced at the Royal Opera House on December 31, 1913.—August Strindberg's fairy-play, 'Die Kronbraut,' with music by August Enna, the eminent Danish composer, has been successfully presented for the first time under Herr Enna's direction.—A concert given by the Royal Court and the Cathedral Choir is always an event of public interest. The prominent features of the last programme were Bach's Motet 'Singet dem Herrn,' and Caldara's melodious 'Regina Cæli.'—During next spring the Philharmonic Orchestra will give a first hearing of Franz Mikorey's 'Sinfonia engadina,' under the composer's direction.—Two highly interesting novelties are on the programme of the Sinfonie-Verein. These are Max Bruch's latest work, a Concerto for clarinet and viola with orchestra, and a Serenade for orchestra by Robert Kahn.—During the season Saint-Saëns's opera 'Proserpine' is to be performed for the first time at the Deutsche Oper.—A great music festival devoted entirely to Swedish music is planned by M. Marteau. The event will take place in the spring of 1915.—Bach's solo-cantata, 'Mein Herz schwimmt in Blut' (discovered by M. Martienssen at the Royal Library, Copenhagen), is to be sung for the first time at the Luther-Kirche.—An important sale of autographs, including fragments and manuscripts by Beethoven, Brahms, Chopin,

Liszt, Verdi, and Wagner, was announced to be held by Leo Liepmannsohn on November 21-22.—A highly interesting sketch-book of Beethoven, hitherto unknown, was recently sold with other autographs and documents by Ignace Moscheles, the famous composer and pianist. This sketch-book, containing among other good things the first detailed draft of the 'Missa solennis' (Op. 123, in D), was at first in the possession of Aloys Fuchs, who bought it at the sale of Beethoven's belongings at Vienna in 1837. In 1830, Aloys Fuchs presented the sketch-book to Mendelssohn as a token of friendship. In 1832 Mendelssohn gave the precious relic to Moscheles.—The 'Lohengrin' house referred to in a recent number is not to be sold to the Berlin butcher. The King and the Prince of Saxony have taken an interest in the matter. The house is to be bought by a rich music-lover of Dresden, and the building to be formed into a Wagner Museum.—Dr. Georg Schumann, the distinguished director of the Berliner Singakademie, has been selected president of the Academic Master-school for Composition.—'Die Musik seit Richard Wagner' is the title of a new work by Dr. Walter Niemann, just published by Schuster & Loeffler, that promises to be of great interest.

### BREMEN.

Max Reger's 'Ballet Suite,' recently produced here under Prof. Ernst Wendel's baton, met with a very great success. Under the same direction, V. Reifner's 'Burlesque symphonique,' 'Die Bremer Stadtmusikanten' (The Wind of Bremen), will be produced here during the season.—At the Town-Theatre Felix Weingartner's opera 'Gensini' was accorded an enthusiastic reception.

### BRESLAU.

After its great success at Paris, New York, and in London, Moussorgsky's *chef d'œuvre*, the popular drama 'Boris Godounoff,' has been given at the Municipal Theatre of Breslau for the first time in Germany. The work was enthusiastically received.

### BRUSSELS.

César Franck's *chef d'œuvre*, 'Les Béatitudes,' is announced for the fourth concert of the Conservatoire royal de Musique.—Vincent d'Indy's ballet 'Istar' and Raoul Gunsbourg's opera 'Venise' were recently given for the first time at the Théâtre de la Monnaie.

### CASSEL.

G. Ferrari's lyrical-drama, 'Le Cobzar,' will be performed for the first time in Germany on November 22 at the Kaiserliches Hoftheater. The libretto is by Vacaresco and Paul Milliet.

### COLOGNE.

At the opening of the Musico-historic Museum, founded by Wilhelm Heyer, a very interesting historical concert took place. The programme included works by Bernhard Pasquini, Milandre, Bach, Bull, Handel, and Ramona, performed on old instruments. The soloists were Madame Wanda Landowska (the celebrated clavecinist), N. Vogel (Amsterdam), A. von Neste (Brussels), and G. Kinsky (conservator of the Museum).—Heinrich Marschner's famous opera, 'Templer und Jüdin' (produced in 1839 at Leipzig) has been successfully revived at the Opera of Pfitzner's version, under the direction of Walter Gaertner.—The opera 'Fennimore,' by Frederick Delius, will be produced here during the season.

### DÜREN (RHINELAND).

The recently discovered ballad 'Scholastika,' by Karl Loewe (the world-renowned ballad-composer), will be produced at the second concert of the Konzert-Gesellschaft.

### FRANKFURT.

At a recent concert Berlioz's 'Symphonie Fantastique,' followed by the same composer's 'Lelio,' achieved a great success under Mengelberg's baton, with Dr. Ludwig Wüllner as soloist.—'Der Zwerg und die Infantin' (The Dwarf and the Infanta), a dance-play in two tableaux by Bernard Sekla, has been successfully produced at the Opera House by Dr. Rottenburg.

## LEIPSIK.

F. Mikorey has written a new work entitled 'Sinfonia Engadina' (a glorification of the Engadin Mountains), for two mixed choruses, two children choruses, and soli, organ, and orchestra.—A Brahms manuscript (38 pages), containing among other songs, eight unpublished Lieder, has been discovered among the documents left by the well-known music enthusiast, Alfred Bovet. The word 'Lieder' on the title-page is in the autograph of Clara Schumann.

## MILAN.

Maestro Enrico Bossi, the well-known Italian composer and organist, has just finished his new opera 'Jeanne d'Arc.' A concert-performance of this work will be given on January 20, 1914, at Cologne (Gürzenich Concert), under Felix Steinbach. The libretto is based on the historical tales on 'L'héroïne de Vaucouleurs,' recently published in France.—The biography of Verdi, by Monaldi, has just been issued. This splendid publication contains, besides numerous new facts concerning the life of the great master, a series of portraits of his friends and of the interpreters of his works, and will prove of immense interest to the musical world.

## MUNICH.

'Fragment einer unvollendeten Oper,' 'Die Hochzeit' von Richard Wagner, is the title of a manuscript recently discovered among the documents left by Felix Mottl. The manuscript is dated Würzburg, March 1, 1833, the year when Wagner presented this fragment to the Würzburger-Musikverein. He was at the time choirmaster to the town.

## NICE.

'Beatrice,' the new opera by André Messager, will be produced here in March, 1914.—H. Leroux has written an operetta, 'The daughter of Figaro' (a kind of continuation of Mozart's 'Figaro'). It is rumoured that this work is to be produced at Paris during this season.

Music in France and Russia is dealt with on pp. 818-19.

## Miscellaneous.

The work of the English Folk-Dance Society has so increased that it has necessitated a change of office to 73, Avenue Chambers, Vernon Place, Bloomsbury (secretary, Mrs. Huxtable). Among the recent lecture-demonstrations given by Mr. Sharp and members of the Society are: at Nottingham, November 1, afternoon to members of the Frœbel Society, and evening to Lady Boot's employees; Leicester, November 8, in the afternoon; Market Harboro', November 8, in the evening; Radley, Oxford, November 15; Clapton, November 25; Wood Green, November 29. Folk-song lectures were given by Mr. Sharp at Roehampton on November 5, Lincoln on November 6, and Holloway College on November 7. Forthcoming events are a Members' Country Dance Ball on December 4 at Chelsea Polytechnic, Manresa Road, and the Christmas Holiday Session at Stratford-on-Avon, December 27 to January 4.

One of the interesting matinee entertainments periodically given at Miss von Etlinger's School of Opera took place on November 11. Miss Evelyn Althaus and Miss Cecily Denck were again the chief performers, appearing as principals in the second Act of 'Hänsel und Gretel.' A talk by Miss Margaret Halstan and a performance by Miss Ruby Gomer and her pupils helped to make up an attractive programme.

The Stock Exchange Orchestral and Choral Society met on October 20, for the purpose of testifying their appreciation of Mr. Munro Davison's services as conductor of the choir, which post he recently resigned. The presentation took the form of a handsome antique grandfather clock, made by the famous craftsmen Mudge & Dutton in 1760.

Mr. Thomas Beecham has promised to co-operate next summer, at Glastonbury, in the production of 'The birth of Arthur,' a choral-drama by Reginald Buckley and

Rutland Boughton. Portions of this work have been performed in various places, notably at Bournemouth last summer, when a whole scene was given under the peculiar conditions required by the composer.

We learn with gratification that the music of Mr. Cyril Scott is making headway on the Continent. The pianist, Count Visconti, is making a feature of Mr. Scott's work on his tour in Italy; the Violin and Pianoforte sonata has recently been played at Leipzig, and a new Quintet has been given at Vienna. Mr. Scott's choral work, 'The Nativity Hymn,' will be produced at Vienna on April 3 next.

Under Miss Nellie Chaplin's guidance an entertainment that never failed to interest or to charm was given at Æolian Hall on October 29. The plan of the programme was of the kind that Miss Chaplin had previously made familiar. Dancers, viol-players, singers, flautist, and oboist played their part, and Miss Chaplin was usually busy at the virginal or harpsichord.

Dr. R. R. Terry gave an exceedingly interesting lecture on 'The romance of musical notation' to a meeting of the Incorporated Society of Musicians at the Regent Street Polytechnic on November 8. He made an appeal to all who are able to help in the work of transcribing old English musical manuscripts.

The music chosen for practice by the Balham Orchestral Society, under Mr. Allan Brown, during the season includes Haydn's D minor Symphony, German's 'Coronation March,' Mendelssohn's 'Midsummer Night's Dream' Overture, and Thomas's 'Mignon' Overture.

Four extremely interesting lectures on the 'Music and Musical Instruments of the ancient eastern civilizations' were given by Miss Kathleen Schlesinger at the British Museum on October 22, 29, November 5 and 12.

The songs by Marx mentioned in our November issue, page 753, as having been sung by Madame Jessie Brett-Young, were by Joseph, not Adolph Marx.

In our review of Dr. Alcock's 'Marche Triomphale' (p. 733, November), the word 'Duke' should have been Prince Arthur.

Mr. Ernest G. White gave a lecture entitled, 'Science and singing,' at Queen's (small) Hall, on November 3.

Mr. Wilhelm Ganz celebrated his eightieth birthday on November 6.

Dr. C. H. Lloyd intends to resign the post of musical instructor at Eton College next Easter.

## Answers to Correspondents.

A. W. would be glad to know if there was a Funeral March played at Queen Mary's execution. Our correspondent heard 'an old lady play a march, which she learned when a child (over sixty years ago), the name of it being "Funeral March played at Queen Mary's execution." Part of it resembles Highland music.'

B. C. G.—Schumann's 'Du bist wie eine Blume' is published (as part of the 'Myrthen' song-cycle, price 1s. 6d.) by Messrs. Novello. The same firm publish, in their 'Orpheus' Series, the male-voice quartet you are in search of. It is by Charles Wood.

A. K.—Korngold appears to be the Peter Pan of music, for he won't grow up. When first mentioned in these columns, in June, 1910, he was thirteen years old. Last month he was announced as fourteen.

P. L.—Mr. Louis Schloesser's personal reminiscences of Beethoven (translated by his son, the late Adolf Schloesser) were published in the *Musical Times* for April and May, 1894 (Nos. 614 and 615).

NORTHERNER.—A list of the musical settings of Tennyson's poems would fill pages of our Journal. Novello & Co. will send you a list of those they publish if you apply for it.

T. VON L.—The letters of Clementi do not appear to have been published in the *Musical Times*. Perhaps one of our readers might be able to help in tracing them.

JONES.—The tune you quote (or rather misquote, for F E D should be F C A) is sung in the garden scene of Gounod's 'Faust.'

## CONTENTS.

	Page
Maurice Ravel. By M.-D. Calvocoressi ( <i>with Special Portrait</i> ) ...	785
Word-Play in Music. By H. Walford Davies ...	787
Tallis and Waltham Abbey. By William H. Cummings ( <i>with Portrait</i> ) ...	789
Occasional Notes ...	791
Schopenhauer and Music. By Robert Ralph ...	792
Church and Organ Music ...	794
The Compleat Organist. By Harvey Grace ...	794
Notes on some Interesting Organs at Magdeburg—II. By Ernest E. Adcock ...	797
Reviews ...	800
Correspondence ...	801
Obituary ...	801
Fresh Light on Old English Airs. By W. H. Grattan Flood ...	802
The Difficulties of Counterpoint ...	803
Reciting to Music ...	805
The William Ludwig Matinée ...	805
Grand Opera in English: Mr. Raymond Rôze's Season. By Francis E. Barrett ...	806
'Giuliana': A New English Opera ...	807
Royal Academy of Music ...	807
Guildhall School of Music ...	807
The Musicians' Company ...	807
Bach Chamber Concerts ...	808
Railway Music ...	808
London Concerts ...	808
Suburban Concerts ...	818
Music in Paris ...	818
Music in Russia ...	819
Music in the Provinces ...	820
Country and Colonial News ...	827
Foreign Notes ...	828
Miscellaneous ...	829
Answers to Correspondents ...	829

## MUSIC:

'The Islet.' Part-Song for S.A.T.B. By PERCY E. FLETCHER ...	809
--------------------------------------------------------------	-----

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## SPECIAL NOTICE.

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TO MY FRIEND JOB COLEY, ESQ.

# SUN OF MY SOUL.

Rev. JOHN KEBLE

JOSEPH H. ADAMS

*Andante moderato.*

SOPRANO. *p* Sun of my soul, Thou

ALTO. *p* Sun of my soul, . . . Thou

TENOR. *p* Sun of my soul, Thou

BASS. *p* Sun of my soul, Thou

ORGAN. *pp* *Andante moderato. ♩ = 88.* *pp*

*mf* *cres.*  
Sa - viour dear, It is not night if Thou be near; O may no

*mf* *cres.*  
Sa - viour dear, It is not night if Thou be near; O may no

*mf* *cres.*  
Sa - viour dear, It is not night if Thou be near; O may no

*mf* *cres.*  
Sa - viour dear, It is not night if Thou be near; O may no

*mf* *cres.*

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## SUN OF MY SOUL.

earth - born cloud a - rise To hide Thee from Thy ser - vant's eyes.

earth - born cloud a - rise To hide Thee from Thy ser - vant's eyes.

earth - born cloud a - rise To hide Thee from Thy ser - vant's eyes.

earth - born cloud a - rise To hide Thee from Thy ser - vant's eyes.

*p*

## SOPRANO (OR TENOR) SOLO.

When the soft dews of kind - ly sleep My wea-ried

*pp*

eye - lids gen - tly steep, Be my last thought, how sweet . . . so

*mp* *p* *cres.*

rest . . . For ev - er on my Sa - - viour's breast, . . . Be my last

*poco accel.* *poco rall.*

*poco accel.* *poco rall.*

# SUN OF MY SOUL.

thought, . . how sweet to rest For ev - er on my Sa - viour's

*ad lib.*

*colla voce.*

*pp*

breast.

*a tempo.* *mp* *rall.*

**FULL.**  
*a tempo.* *mp*

If some poor wan-d'ring child of Thine . . Have spurned to - day the

If some poor wan-d'ring child of Thine . . Have spurned to - day the

If some poor wan-d'ring child of Thine . . Have spurned to - day the

If some poor wan-d'ring child of Thine . . Have spurned to - day the

*a tempo.* *mp*

*rall.* *con espress.*

voice di - vine, . . Now, Lord, the gra - cious work be - gin ; Let him no

voice di - vine, . . *rall.* Now, Lord, the gra - cious work be - gin, the work be - gin ;

voice di - vine, . . *rall.* Now, Lord, the gra - cious work be - gin, the work be - gin ;

voice di - vine, . . *rall.* Now, Lord, the gra - cious work be - gin, the work be - gin ;

# SUN OF MY SOUL

*accel.*

more . . . lie down . . . in sin,

Now, Lord, the gra-cious work be-

Let him no more lie down in sin,

Now, Lord, the gra-cious work be-

Let him no more lie down in sin,

Now, Lord, the gra-cious work be-

Let him no more lie down in sin,

Now, Lord, the gra-cious work be-

*accel.*

*più accel.*

gin, . . . now, Lord, the gra-cious work be-gin; . . . Let him no

gin now, Lord, the gra-cious work be-gin; Let him no

gin, now, Lord, the gra-cious work be-gin; Let him no

gin, now, Lord, the gra-cious work be-gin; Let him no

*più accel.*

*rall.*

*Più lento.*

*dim.*

more . . . lie down in sin, . . . let him no more lie down in sin.

more . . . lie down in sin, . . . let him no more lie down in sin.

more . . . lie down in sin, . . . let him no more lie down in sin.

more . . . lie down in sin, . . . let him no more lie down in sin.

*rall.*

*Più lento. pp*

*a tempo.*

# SUN OF MY SOUL.

SOPRANO (OR TENOR) SOLO. *Con espressivo.*

Watch by the sick; en-rich the poor

*rall.* *ppp*

With bless-ings from Thy bound-less store; Be ev-'ry mourn-er's

*mf* *p*

sleep to-night Like in-fant's slum-bers, pure and light.

*pp semplice.* *ppp*

FULL. *Più animato.*

Come near and bless us when we wake, Ere through the

Come near and bless us when we wake, Ere through the

Come near and bless us when we wake, Ere through the

Come near and bless us when we wake, Ere through the

*Più animato.* *Solo.* *mp*



# SUN OF MY SOUL.

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

*poco a poco accel.*

## SUN OF MY SOUL.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "bless us, come near and bless us when we wake, Till in the o - cean". The piano part includes a *cres.* (crescendo) marking.

Second system of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "of Thy love . . . We lose our - selves . . . in". The tempo marking *Largamente.* is present above the vocal staves.

Third system of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "Heav'n, . . . in Heav'n . . . a - bove." The tempo marking *molto rit.* (molto ritardando) is present above the piano part.

*This Supplement is part also of the January issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.*

The

# Competition Festival Record

No. 54.

## MARKING SCHEMES.

In our issue for January, 1910, marking schemes for the use of adjudicators at competitions were given. Since this publication an agreement has been come to by the committees of many of the chief Festivals—Morecambe, Blackpool, Birmingham, &c.—and many experienced adjudicators, to adopt a maximum of 100 marks (instead of 80). It will therefore probably be useful to many interested to show how the new maximum is apportioned under the various heads. The observations that accompanied the scheme in our former issue are reprinted, with some necessary modifications.

Plans of assessing positive and relative values of performances at competitions are often discussed. Some judges favour the easy-going and, we are tempted to add, indolent plan of recording general impressions in a few words. Their judgment may be correct, although the record afterwards is vague. If, say, eight choirs each sing three pieces, such a dependance upon general impressions invites disaster, for it is quite impossible for any judge to memorise the features of all the performances and to relate them scientifically to one another. If this is conceded, the next consideration is, Under what heads should the performances be analysed? Here there is room for difference of opinion. Some schemes of headings we have seen, seem to us to attempt too much by way of analysis and therefore not to be practicable

in the average conditions of competitions. It is important to group together as many points as are compatible, in order that there may not be too much time spent in the apportionment of marks or observations. Then comes another and very important matter: Should the impressions under each head be registered by figures or words? Our own experience is strongly in favour of figures. Under any one head it is fairly easy to register satisfactorily by figures slight differences of merit that no word can define so clearly. Thus, if one choir, say, is allowed 20 out of 30 for expression, it is easy to apportion 21 to another choir slightly better, and 19 to a third choir not quite so good. But it is almost impossible to find words that will relate a number of performances to an ideal standard. The figures, then, are really a refined vocabulary, easily applied by the most adjectiveless adjudicators. Yet words, some aptly chosen, are an indispensable supplement to the figures, for they register shades of meaning that cold figures will not afterwards recall.

The marking scheme given below is one that (with a maximum of 80) has been extensively used in this country for many years. It is no doubt open to criticism in its attempt to balance the value of the various heads, but it has on the whole proved its utility by holding the field.

W. G. MCN.

## SCALE OF MARKS.

	A	B	C	D	E	Total
CHORAL CLASSES .. .. .	Accuracy	Tone, Balance, Blend, Intonation.	Attack, Pronunciation, Enunciation	Expression, Pace, Rhythm, Interpretation	General Effect	
(Quartets, &c.)	10	30	10	30	20	100
SOLOISTS (VOCAL) .. .. .	Accuracy	Tone, Voice, Quality, and Production, Intonation	Attack, Pronunciation, Enunciation	Expression, Pace, Rhythm, Interpretation.	General Effect	Total
	10	30	10	30	20	100
ORCHESTRAL CLASSES .. .. .	Accuracy	Balance, Tone, Intonation	Attack, Ensemble	Expression, Pace, Rhythm, Interpretation	General Effect	Total
	10	30	10	30	20	100
PIANO-FORTE CLASSES .. .. .	Accuracy	Technique, Fluency, Touch	Expression, Pace, Rhythm, Interpretation	General Effect		Total
	20	30	30	20		100
VIOLIN CLASSES .. .. .	Accuracy	Tone, Intonation	Bowing	Expression, Pace, Rhythm	General Effect	Total
	10	30	10	30	20	100
ACTION-SONGS .. .. .	Singing	Action and Design	Dresses, &c.	Carrying out	General Effect	Total
	10	30	10	30	20	100

## THE LONG PHRASE.

Among the faults of interpretation rather frequently found in performances at competitions is the tendency of soloists and choirs to break up musical phrases because of some supposed demand of the words. Sometimes this practice almost destroys the composer's idea, and it forces an audience—if they are capable of the act—to re-join the fragments presented before the phrase can be felt or appreciated. The greatest artists do not destroy the music in order to make the words clear. They endeavour to graft the words and their phrasing on to the musical phrase. Miss Elena Gerhardt is a model in this respect. Her phrasing is dictated by the music, and yet the verbal sense is preserved. At a recent recital given at Bechstein Hall she sang nineteen songs. Below we quote some stanzas from one of the songs she sang, and the breathing places, or rather we should say the phrasing (because she does not breathe simply because she wants to, but because the act marks out the phrase) are denoted by an asterisk:

## 'DER MUSENSOHN'

(\* The Son of the Muses\*).

{ Durch Feld und Wald zu schweifen,  
 { Mein Liedchen weg zu pfeifen,\*  
 { So geht's von Ort zu Ort,\*  
 { Und nach dem Takte reget,\*  
 { Und nach dem Maas bewaget  
 { Sich Alles an mir fort.  
 { Ich kann sie kaum erwarten,  
 { Die erste Blum' im Garten,\*  
 { Die erste Blüt' am Baum,\*  
 { Sie grüssen meine Lieder,  
 { Und kommt der Winter wieder,\*  
 { Sing' ich noch jenen Traum.

The lines bracketed were sung without a perceptible break. The other stanzas were similarly treated, and so were the other songs. And all was so natural and fluent!

## SCHOOL CHOIR COMPETITION IN SOUTH AFRICA.

The School Choir Competition movement which is promoted by the Education authorities in the province of the Cape of Good Hope continues to flourish. In the number of the *Education Gazette* dated November 14, four competitions are described. The following are reports. Mr. Arthur Lee, Departmental Instructor, adjudicated on all four occasions.

## OUDTSHOORN PUBLIC SCHOOL CHOIR COMPETITION.

## THIRD-CLASS AND POOR SCHOOLS.

The first contest for the Challenge Shield recently established in the interests of the above-mentioned schools was held in the Hall of the Y.M.C.A., Oudtshoorn, on August 5. There were three entries, viz., Oudtshoorn Adderley Street A.3, Oudtshoorn Hebrew A.3, and Armoed South A.3. Considering the very promising state of singing in many of the schools of this district, a better response is expected next year.

A correct rendering of 'Ye mariners of England,' the song prescribed, was given by each choir. Adderley Street School sang with more pleasing quality of tone, but their opponents gave a more sustained account of the alto part. The former were the more expressive, but the pitch was kept by neither. 'Heav'n' was sung as a dissyllable by the Adderley Street children. The singing of 'Hope will banish sorrow,' the item selected by both choirs, was marked by similar features. All the choristers experienced much trouble with the two-part sight-test. The Hebrew School Choir gripped both the time and tune of the unison test in a more confident manner.

The award was made in favour of the Hebrew Public School, Oudtshoorn, trained by Mr. A. Klein.

## BREDASDORP AND CALEDON PUBLIC SCHOOL CHOIR COMPETITION.

Caledon High School Choir sang in the local Town Hall before a good house on Wednesday, September 11, Napier and Bredasdorp at latter place on September 18, also before a large audience. The selected songs were: 'Pilgrims' Chorus from 'Tannhäuser' by Wagner (Caledon) and 'Thoughts of home' by H. E. Nichol (Bredasdorp and Napier).

The part-singing of the Caledon Choir was of very finished quality. The choristers were under perfect control, and sang with full and rich quality of tone. Unfortunately, owing to a misunderstanding 'O hush thee, my baby,' the prescribed song for 1913, was prepared instead of 'Mark the merry elves.'

The singing of both the other choirs surpassed all their previous efforts. The parts were well sustained, the words clear, and expression fairly good. The finish of the closing cadence, however, found both of them a little down in pitch.

The Bredasdorp choir read the sight-tests with more confidence than either of the others, and showed less dependence upon leaders. Time was the weak element of each, and in the short transition the feeling of true relationship was disturbed. Caledon earned the highest number of points, but through the mishap already noted, the shield was awarded to the choir of Bredasdorp Public School, conducted by Miss J. Loxton.

The ear-test consisted of a song of sixty-four notes with a change of key to the dominant.

## BREDASDORP AND CALEDON MISSION SCHOOL CHOIR COMPETITION.

The first competition for the Challenge Shield for Mission School Choirs in the districts of Bredasdorp and Caledon was held on September 10, 16, 17, on which dates the choirs of Caledon English Church, Stanford English Church, and Elim Moravian Mission Schools were heard in rotation. The attendance of parents was excellent at Caledon and Elim. The set piece was Henry Leslie's arrangement of the madrigal, 'The nightingale,' by Thomas Weelkes (1600); and the items chosen by the several choirs were: 'The fountain,' H. Elliot Button (Caledon Eng. Ch. B.), 'A wet day,' Alfred Redhead (Stanford Eng. Ch. B.), 'Who will to the greenwood hie?' J. L. Hutton (Elim Mor. B.).

The best part of the singing was given by the Elim children. Obedience to the baton and gesture of the conductor were perfect. 'Zephyr' was sung as 'Zeeephyr' and 'sound' as 'soond.' Articulation of consonants was a little overdone, and caused some faulty phrasing. The Caledon Choir sang with much spirit but with little expression. The tone of the Stanford children was of pleasing quality. The majority of the latter were, however, very young. The sight-reading of the Moravian choir was excellent. Both of the English Church Choirs got into difficulties with the time.

The award was made in favour of the Elim Moravian School Choir, trained by Mr. D. Joost.

The Ear-test prizes were won by Arthur Jacobus and Mercia Evelyn Kleinschmidt (Caledon); Lilian Titus and Amie Klasse (Stanford) and Rudolph Joost, who had seventy notes out of seventy-two correct, and Frederick Willems (Elim), with sixty-seven correct.

## KAROO PUBLIC SCHOOL CHOIR COMPETITION.

The choirs were heard in the Town Hall, Beaufort West, on August 16. The singing was followed with deep interest by a large audience, presided over by Senator Weber. The arrangements were successfully carried out by Mr. D. A. Dodds, Principal of Beaufort West Boys' High School. The hospitality of the inhabitants was appreciated warmly by the visitors, and a balance of £9 5s. 9d. was available for distribution among the choirs which took part. The competitors were:

Murraysburg A.1, conducted by Miss E. Rademeyer.  
 Prince Albert A.1, conducted by Mr. Kriel.  
 Victoria West A.1, conducted by Mr. M. Whiteford (holders of the Shield).



The award was made on the singing of the following items:

1. 'Patter, patter,' J. L. Hatton.
2. (a) 'Good-night, good-night, beloved,' Pinsuti. Four-part arrangement for mixed voices. (Prince Albert.)
- (b) 'Good-night, good-night, beloved,' Pinsuti. Three-part arrangement for equal voices. (Victoria West.)
- (c) 'Sleep, gentle lady,' H. R. Bishop. (Murraysburg.)
3. Unison sight-test.
4. Two-part sight-test.

Prescribed Song: The Victoria West children excelled in this item. The opening phrase was a great success and a fine piece of piano singing. The *crescendo* passages, too, were developed with skill, though the last one was unfortunately spoiled by one boy; but the piece was concluded in perfect tune. This was the only choir that earned full marks for pitch in every item. The renderings given by the other choirs told of intelligence and painstaking preparation. The mixed voices of the Prince Albert Choir spoiled the piano passages, and the middle part of the last phrase was somewhat feeble.

Selected Songs: (a) A difficult part-song was given with much feeling and finish. Tone of the bass and tenor lacked culture here and there. (b) In most respects excellent. The feeling of lassitude underlying 'While I count the weary hours' was all that could be desired. Some of the difficult entries were entrusted to leaders. (c) Sung delicately and beautifully phrased. A little out of tune with the pianoforte.

Unison Sight-test: Well sung by Murraysburg and Prince Albert. The latter showed greater confidence in singing to *laa*, and Victoria West more dependence on certain leaders.

Two-part Sight-test: Murraysburg: First reading very good indeed, but the altos when vocalising wavered a little in the transitional passages. Prince Albert: First reading too slow, but later more satisfactory. Altos good, despite a couple of weak rhythms. Victoria West: Altos good; much trouble experienced with the time, and the parts did not keep together well.

The points scored were:

	Murraysburg.	Prince Albert.	Victoria West.
Prescribed Song	76	70	87
Selected Song	81	80	82
Unison Test	76	83	72
Two-part Test	70	70	49
	303	303	290

The result was declared a tie between the choirs of the Public Schools of Murraysburg and Prince Albert.

#### EAR-TEST COMPETITION.

The test was a melody of seventy-two notes with a change of key to the dominant. Very few of the competitors had less than sixty notes correct.

#### OTLEY.—December 7.

This musical contest, held in the Mechanics' Institute, Otley, was entirely successful. There were sixty-nine entries, compared with thirty-nine last year and fifty-eight in 1910. In the afternoon the competing choirs sang the test-pieces selected for them, and in the evening sang their own selections. The following were the chief awards: Soprano solo: 1st, Miss Alice Youngman, Otley. Boys' solo: 1st, George Jowett, Bradford (this class, in which there were seventeen entries, was one of particular merit). Baritone solo: 1st, George Ould, Leeds. Mixed-voice choirs: 1st, Eccleshill Prize Choir (Mr. J. T. Wilcock); 2nd, Thornton Vocal Union (Mr. W. Lloyd Ashton).

The adjudicator was Mr. W. Lawson Berry, conductor of the well-known Nelson Arion Glee Union.

#### SKIPTON.—December 14.

This Festival was the first of its kind in the locality. There were fifty-seven entries in six solo and four choral classes. The adjudicator was Mr. A. T. Akroyd, of Ilkley.

The solo prize-winners were the following: Lily Bullock (children's pianoforte solo), R. Phillip (children's violin solo), George Sadler (boys' vocal solo), Nellie Barraclough (girls' vocal solo), Miss Bella Langman (soprano), Mr. J. W. Overend (bass). In the children's choral section, Skipton Junior Rechabites (Mr. A. Townsend) gave the best performance of 'Now let us make the welkin ring' (Hatton), and Skipton Congregational Sunday School gave the best sight-singing. Among the competing church and chapel choirs the first in the test-piece was Skipton Trinity Wesleyan, and in the sight-test Skipton Congregational.

The Long Eaton Junior Prize Choir, of whom Mr. William Woolley, of Nottingham, is the conductor, are not content merely to compete, but frequently exhibit the high results of their training to local audiences. A concert given at Long Eaton on December 14 exemplified this zeal. The programme included several of the test-pieces with which the Choir had won prizes at competitions, and the cantata, 'The spider and the fly' (Bridge), was an excellent wind-up. It was very popular with the children.

NEVIN (NORTH WALES).—The fourth 'Chair' Eisteddfod was held on November 26, and attracted a large number of competitors. In the chief choral competition the Pwllheli Choir and the Nevin Choral Society competed. After a keen contest the prize was awarded to the Nevin Choir. The adjudicator was Dr. Caradog Roberts.

The report of the Leith Hill Competition for the eighth season 1911-12 is a satisfactory one. A further development of the work is recorded. The total expenditure, including the cost of concerts, was £173 3s. 5d., and the receipts amounted to £200 0s. 7d.

#### SOUTH AND WEST LONDON FESTIVAL.

March 1, 3, 5, 6, 8.

This excellent organization grows in importance. It will be held at the Town Hall, Wandsworth, on the above dates, and a concert by the prize-winners will be given at the Crystal Palace on Saturday, March 15. H.R.H. The Princess Christian of Schleswig-Holstein is the President, and the list of patrons and committee is a strong one, and there is even an hon. consulting solicitor (Mr. A. T. Cummings) to keep matters in order. Eleven adjudicators are named. The ultimate criterion of a scheme of this sort is, however, not lists of names, but the quality of the lists of music; for if high ideals are not placed before competitors, it is difficult to claim any educational virtue for Competitive Festivals. As to this matter, the South London syllabus can afford to challenge close examination. We doubt if ever before in the history of this event has such an excellent selection been chosen. It is not that the tests are particularly modern or exceptionally difficult. They represent the type of good music that it is possible for average resources to perform adequately, and to enjoy. There are seven classes for adult choirs, three for junior choirs and for girls' clubs. Solo-singing is divided into ten classes, pianoforte-playing into nineteen classes, there is one class for organ-playing, nine for strings, and eight for elocution and the theory of music and harmony. The Board of Trinity College offers a prize of nine guineas, and amongst the other prizes there is a challenge shield given by the Worshipful Company of Musicians. Entries close on February 8. The secretary is Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, N.E.

#### BOLTON.—April 24, 25, 26.

This is a new Festival, which starts under very favourable auspices. Forty-two classes are enumerated in the syllabus, and the tests generally are chosen with discretion. Mr. Granville Bantock, Mr. Rawdon Briggs, and Mr. C. H. Fogg are to adjudicate. The secretary is Mr. H. Vickers, 47, Knowsley Street, Bolton. Rule 20 states that no reply to communications will be sent unless a stamped addressed envelope is enclosed. The new scheme of marking described on the first page of the RECORD is adopted in the syllabus.

# DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1913.

- WORKINGTON (CUMBERLAND).—January 1, 2. Mr. J. Stephens Jones, 47, John Street.
- MIDDLESBROUGH.—January 1, 2. Mr. B. J. Bowen, 85, Grange Road East, Middlesbrough.
- QUEEN'S PARK CONGREGATIONAL CHURCH.—January 13, 14, 15 and 16. Mr. Chas. Reed, 37, Hornmead Road, Westbourne Park, W. Mr. A. E. Kimble, 5, Chevening Road, Kensal Rise, N.W.
- BURY AND DISTRICT MUSICAL FESTIVAL.—January 30, 31, and February 1. Rev. E. A. Glenday, Holy Trinity Vicarage, Bury. Mr. H. Townend, 511, Rochdale Old Road, Bury.
- OAKLANDS CONGREGATIONAL CHURCH (SHEPHERD'S BUSH).—February 5, 6. Mr. Harold Jenner, 153, Uxbridge Road, Shepherd's Bush, W.
- HUDDERSFIELD (Mrs. Sunderland's Competition).—February 7, 8. Mr. T. Thorp, Technical College.
- MACCLESFIELD (altered date).—February 14 and 15. The Hon. Mrs. Blanche Serocold, Alderly Park, Chelford, Crewe.
- PEOPLE'S PALACE MUSICAL FESTIVAL (Classes 7 and 8).—February 20 and 22; April 21, 25, 28, 29; May 2 and 3. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.
- MORLEY.—February 22. Mr. Albert Sykes, 3, New Park Street, Morley.
- LONDONDERRY FEIS.—February 25, 26, 27, 28, and March 1. Mrs. Alex. Stewart, 10, Waterloo Place, Londonderry.
- SOUTH AND WEST LONDON.—March 1, 3, 5, 6, 8. Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, N.E.
- STRATFORD AND EAST LONDON.—March 1 to 15. Mr. John Graham, 74, Park Hall Road, East Finchley, London, N.
- CARLISLE.—March 3, 4, 5, 6. Mrs. Nigel Buchanan, 29a, Aglionby Street.
- FIFE.—March 7, 8. Mr. W. Berry, Tayfield, Newport, Fife.
- MANCHESTER (Sol-fa Association).—March 8. Mr. T. Ward Hall, Longsight, Manchester.
- WANSBECK (MORPETH).—March 14, 15. Mrs. Orde, Nunykirk, Morpeth.
- EAST FINCHLEY.—March 17. Mr. P. C. Hughes, 23, Briarfield Avenue, Church End, Finchley.
- KNIGHTON.—March 24 (Easter Monday).
- HARTLEPOOL.—March 24 (Easter Monday), 25. Mr. Thomas P. Bryant, Bank House, Hartlepool.
- PONTYPOOL AND DISTRICT.—March 25. Mr. James Bees, 17, Nicholas Street, Pontypool.
- DOUGLAS (MANX).—April 1, 2, 3. Mrs. Laughton, Ballaquane, Peel.
- OAKHAM (RUTLAND).—April 2, 3. Miss Codrington, 110, Eaton Square, London, S.W.
- WEST SUSSEX (CHICHESTER).—April 4, 5. Her Grace The Duchess of Norfolk, Arundel Castle.
- WIRRAL (CHESHIRE).—April 4, 5. Mr. Clement Jones, Friends' Hall, Ness, Cheshire.
- RETFORD (NORTH NOTTS).—April 5, 7, 8, 9. Miss Hermione Harcourt Vernon, Grove Hall, Retford.
- LEITH HILL.—April 8, 9. Miss Vaughan-Williams, Leith Hill Place, Dorking.
- BOURNE (Lincs).—April 8, 9. Miss Bell, Bourne, Lincs.
- CORNWALL.—April 10, 11, 14, 15. Lady Mary Trefusis, Porthgidden, Devoran.
- HEXHAM (TYNEDALE).—April 11, 12. Miss Harrison, Beacon Grange, Hexham.
- BELFAST.—April 11, 12.
- ESKDALE (YORKSHIRE).—April 15, 16. Misses C. and M. Yeoman, 'Woodlands,' Sleights, S.O.
- PETERSFIELD.—April 15, 16, 17. Miss Grace Kelly, Furbrook, Hants.
- GAINSBOROUGH.—April 16, 17. The Hon. Mrs. Sanday, Gate Burton Hall, Gainsborough.
- LEYBURN (WENSLEYDALE).—April 16, 17. Rev. W. Topham, Middleham Rectory, R.S.O.
- ILKLEY (WHARFEDALE FESTIVAL).—April 17, 18, 19. Mr. A. T. Akeroyd and Mr. W. R. Bates, Elm Bank, Ilkley.
- OUNDE.—April 18, 19. Lady Lilford, Lilford Hall.
- LONDON GIRLS' CLUB UNION.—April 19. The Hon. Maude Stanley, 32, Smith's Square, Westminster, S.W.
- BERKHAMSTED.—April 19. Mrs. Brice, 41, Charles Street, Berkhamsted.
- YORK.—April 19, 21, 22. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.
- TROWBRIDGE (WILTS).—April 22, 23. Mr. James Thornton, Limpley Stoke, Bath.
- TUNBRIDGE WELLS.—April 22, 23. Mrs. Alfred Wace, Denstone, Wadhurst.
- MID-SOMERSET (BATH).—April 22, 23, 24. Mr. H. Bowen, 13, Daniel Street, Bath.
- DENSTONE (DOVE AND CHURNET).—April 23. Mr. A. Rawlinson Wood, Denstone College, Staffs.
- COLERAINE (N. IRELAND).—April 24, 25. Mrs. Huston, Ulster Bank, Coleraine.
- BOLTON.—April 24, 25, 26. Mr. H. Vickers, 47, Knowsley Street, Bolton.
- GRANTHAM.—April 28, 29. Mr. Frank Radcliffe, 25, Castlegate.
- PONTEFRACT.—April 29, May 1. Mr. A. M. Storr, Baxtergate, Pontefract.
- MORECAMBE.—April 29, 30, May 1, 2, 3. Mr. W. C. Fawcett, Festival Offices.
- BUXTON (N. DERBYSHIRE).—May 1, 2, 3. Mr. F. Gummer, Ash Street, Buxton.
- GLASGOW.—May 2, 3. Mr. Edwin H. Hale, 2, Lauderdale Avenue, Earlsparck, Glasgow.
- CHELMSFORD (CENTRAL AND EAST ESSEX MUSICAL ASSOCIATION).—May 3 and 5. Mr. F. C. Bramwell, Hatfield Peverel, Witham.
- WEYMOUTH (Dorset Choral Association).—May 7.
- SANDY (BEDFORDSHIRE).—May 8. Mr. J. Milliner, Bedford Road, Sandy.
- KILMARNOCK.—May 10. Mr. Frederic Ely, 21, Barns Street, Ayr.
- HEREFORD.—May 12. Mr. Gordon B. Workman, Hereford.
- MENAI BRIDGE (Anglesey Eisteddfod).—May 12, 13.
- MIDLAND FESTIVAL (BIRMINGHAM).—May 20 to 24. Messrs. G. T. Bowker and F. W. Stevens, Queen's College, Birmingham.
- ABERDEEN (N.E. SCOTLAND).—May 21, 23, 24, 25. Professor Terry, Westerton Cults, Aberdeen.
- MAIDSTONE (KENT).—May 28, 30, 31. Mr. W. H. Day, 42, Earl Street, Maidstone.
- LYTHAM.—June 12, 13, 14. Mr. Allon Wilson, Musical Festival Offices, Lytham.
- CLEETHORPES.—June 20, 21. Mr. S. G. Dilnot, Council House, Cleethorpes.
- ROYAL NATIONAL EISTEDDFOD OF WALES (ABERGAVENNY).—August 4, 5, 6, 7, 8. Mr. R. H. Jackson, Eisteddfod Office, Abergavenny.

This Supplement is part also of the February issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

# Competition Festival Record

No. 55.

## THE ROYAL NATIONAL EISTEDDFOD, ABERGAVENNY.—August 4 to 8, 1913.

In our issue for December, 1912, it was announced that Mr. Granville Bantock had resigned his position as adjudicator at this event on the ground that the music chosen as tests was not in his opinion important enough. The arguments on each side were given in our summary of the correspondence that took place. Since this episode Dr. H. Walford Davies has accepted the position vacated by Mr. Bantock, but he has succeeded in inducing the Eisteddfod committee to expand their programme. The music already selected for the chief classes with money prizes will remain, but a 'Supreme Merit Class' without a money prize is to be tried. The test will be Bach's motet for double choir, 'Der Geist hilft unsrer Schwachheit auf' (published by Novello & Co. under the title, 'The Spirit also helpeth us'). This work is in three sections, the first of which is marked Andante con moto, the second is an Allegro moderato, which is succeeded by an Alla breve movement, and there is a final Chorale. The work takes from ten to twelve minutes in performance. We presume it will be sung unaccompanied. On the whole this test will be found sufficiently exacting.

Will the Welsh choirs rise to this occasion? They will gain enormously in reputation amongst musicians if they make this 'Honours' class a success. We await the result with much interest.

We know that Welsh choirs look to prize-money not for profit but to pay the heavy expenses to which they are often put in travelling, but if they enter this new class they will not be any worse off than when they lose at the competitions where there are money prizes. The localities from which they come should do all they can to support the new departure. We suggest, with due respect to all concerned, that as the object of the Eisteddfod is the promotion of artistic culture, which includes the development of the musical faculties of the Welsh race, it would be a gracious act to undertake to pay as much as possible of the travelling expenses of all choirs that compete in this class, no matter how they rank in the competition.

## DIFFICULT MUSIC AND METHODS OF MARKING.

In the 'Daily Telegraph' of January 11, Mr. R. H. Legge, the chief critic of that newspaper, contributed an article on the above topics. In dealing with the second topic he criticised the system of marking printed in our January number. On the 18th a reply appeared from Dr. McNaught. We give Mr. Legge's article, with some small omissions, and Dr. McNaught's letter is given in full.

MR. R. H. LEGGE.

At the time of the last Blackpool meeting I took it upon myself to enter an emphatic protest against the choice of some of the music that was given to the competitors. At least one of the test-pieces had precious little pure music in it that I could find, either in reading the score or in hearing it sung. It was simply a collection of hideous difficulties piled

up in a manner better calculated to destroy any embryonic musical instincts than to help to develop them. Moreover, at a private rehearsal of the piece in question the conductor of the choir was heard to remark to his forces words to the effect that, though they had worked day and night for many weeks at the conquering only of the notes (they had had no time to try to understand the poem), they had failed to 'get the notes into their voices.' The conductor then added that, even so, he was quite certain (his language was considerably stronger than this) that no other competing choir could accomplish more than his had accomplished.

### CHORAL GYMNASTICS.

Now is this kind of thing of any value to anyone? It is gymnastics, not musical exercise. I know that I shall be told that the choirs themselves ask for great difficulties, and that therefore they have to be supplied. But the difficulties must be musical. And are there none in many of the noblest British music that exists, the old madrigals? The manner in which the winning choir sang at sight a madrigal by Stevens at Blackpool was a revelation of all that is beautiful in vocal interpretation to some who had not previously experienced this Festival. The difficulties of madrigal singing are purely musical, and I would go so far as to say that if the other difficulties referred to above are of any practical use, it is the negative use of aiding the judges to decide. If, then, the judges cannot differentiate when the rational difficulties of madrigal singing, or the like, are being overcome, then I would prefer not to change the music but to change the judges! I cannot make myself believe that any possible good can ever be produced by a system that places the conquering of difficulties first among the virtues of a successful choir.

Nor do I think the system of scoring that obtains, according to the *Musical Times*, in the majority of Competitive Festivals to be the best that could be evolved, if I understand the system rightly. For example, let me quote from the same issue of that paper. A list is given of what appears to be a revised form of the marking-sheet. Here are two specimens of the method of marking: 'Choral classes, accuracy, 10 marks; tone, balance, blend, and intonation, 30 marks; attack, pronunciation, enunciation, 10 marks; expression, pace, rhythm, interpretation, 30 marks; general effect, 20 marks; total, 100.' The other specimen is for pianoforte classes, and is this: 'Accuracy, 20; technique, fluency, touch, 30; expression, pace, rhythm, interpretation, 30; general effect, 20.' And so it goes on, in every case more marks being assigned to expression, pace, rhythm, and interpretation than to general effect. Now, in the name of common-sense, what, roughly speaking, is general effect if it is not the sum of expression, pace, rhythm, and interpretation, &c.? Thirty marks are given in the solo vocalists' section to tone, voice, quality and production, and intonation, while only twenty are given again for general effect. This, to take no exaggerated example, seems to place the latest 'find' among beginning sopranos with a heaven-sent voice above an artist of the George Henschel type, whose voice never was the outstanding feature of his art. To put the matter bluntly, a genuine artist of inferior vocal gift has to give way to a person who may not necessarily be an artist at all, but merely the possessor of a glorious voice; which I venture to think is absurd!

### AN EXAMINER'S METHOD.

Readers of the paper on which these comments are made will note further that, though the promoters of this system of marking consider it the best because it holds the field,

they are yet not entirely convinced, for they used the expression, 'It is, no doubt, open to criticism.' I have recently had a conversation with a very distinguished musician, who has frequently sat in judgment at various Competitive Festivals, and his system, which he assures me has always worked with perfect satisfaction, is entirely different from that which I have commented upon. My friend says 'I judge entirely on the general effect of the performance as a whole. I never write a single figure or number, but I give a detailed description of each performance, noting the merits and demerits in detail, and giving especial prominence to sense of style and interpretation rather than to technical points.' There, I venture to think, you have the essential difference between Beckmesser, on the one hand, and old Hans Sachs on the other! I have not the space to go thoroughly into the detailed system of this examiner, but surely enough has already been said to show that *au fond* his system is altogether superior to the other, since it aims at a higher power, the art-sense as opposed to the technical equipment.

We all know to what Olympian heights technique has reached nowadays; I doubt, however, if the musical art has advanced proportionately. A point, by the way, that this examiner lays particular stress upon, which seems to be entirely overlooked by the other system, is that of regarding as specially worthy of distinction the singing of vocal solos from memory; and a good point it is, too. I have a number of notes made by my friend during the actual performances he was judging; and, frankly, they seem to me ideal, since they include comments on every side of the performance with a very strong leaning towards the artistic. There is the whole matter. I regret that I cannot see any particular value in the Festivals if they are to become the medium of mere technical display. Another point I would like elucidated is this: Are the judges who use the system I deprecate quite certain that their system has inherent in it a sufficiency of the element of encouragement? To myself, with some experience of Festivals, the method in vogue is more soul-destroying than encouraging. My friend quotes a case in his own experience where, by the system of figure marking, so to speak, a certain singer would have obtained, he says, about five marks in a hundred, and would have gone home broken-hearted. Yet she had real talent and a sense, however small, of style; but she had been abominably badly trained, if training it would be called. 'I commended her for her non-technical gifts, and begged her to get down to the A B C of her work.' She went home delighted, and set to work on the lines I indicated, and is accomplishing good work.' I prefer Hans Sachs to Beckmesser; there, so far as I am concerned, I leave the matter for the moment.

Dr. McNaught's reply:

TO THE EDITOR OF 'THE DAILY TELEGRAPH.'

Sir,—The competition festival movement owes much to the constant support given to it by the *Daily Telegraph*. This fact lends exceptional importance to the article on some aspects of the movement that appeared in your issue last Saturday, January 11.

First, your critic condemns some of the choral music used as tests at Blackpool. I agree with nearly all that he says under this head, but in fairness to the able and enterprising Selection Committee (of which I am not a member), I should like to point out that there were sixty-five test-pieces used at the Festival, and that at most only three of these have been questioned. Further, the committee did not compose the music. They simply sought for the works of the most distinguished musicians, and, as it were, said to the best choirs in the country, 'Here is what these well-known composers expect you to sing,' and the choirs bravely, and almost pathetically, wrestled with the barbed-wire entanglements placed in their path:

'Theirs not to reason why,  
Theirs but to do or die.'

The fact is, choral music, like all other 'advanced' music, is experiencing the pangs of the birth of a new idiom. Whether the infant will survive may be doubtful. Meanwhile, Blackpool and other up-to-date Festivals are paying liberal maternity benefits.

#### MARKING SYSTEMS.

The other matter dealt with by your critic invites more difference of opinion. A system of assessing competitors by marks is quoted from the *Musical Times* without reference to the explanatory qualifying remarks with which it is introduced, and it is bluntly assumed that the employment of marks must necessarily be inadequate: 'If,' he says, 'I understand the system rightly.' This is a saving grace, because I feel bound to remark that the application, object, and utility of the plan criticised are seriously misunderstood.

#### TECHNIQUE AND INTERPRETATION.

Your critic asks whether the system he deprecates has 'inherent in it a sufficiency of the element of encouragement.' It might be enough to point out that inasmuch as over 6,000 competitors almost overwhelmed judges at Blackpool, and that a similar number came to Birmingham last spring, and as many are expected shortly at Morecambe, there are abundant proofs of encouragement. But it is even more to the point to claim that the wonderful developments made at the great competitive gatherings in recent years have been nourished in the school of criticism now challenged.

Then to suggest that 'a genuine artist of inferior vocal gifts has,' on this plan, 'to give way to the possessor of a glorious voice' is to show an absolute lack of experience of the working of this and other similar marking schemes. Fine voices without fine interpretation have absolutely no chance whatever at Blackpool. At the Festival under discussion (October, 1912) the young contralto who, after singing against six others picked from over 500 competitors, won the chief prize in solo singing, displayed little technique, and her voice was not strong or otherwise striking. Yet four judges unanimously awarded her the 'Rose Bowl' (the chief prize) because of her moving temperamental interpretation of one of Bantock's 'Sappho' songs. Your critic says: 'I regret I cannot see any particular value of these Festivals if they are to become the medium of mere technical display.' No more do I, nor, so far as I am aware, does anyone concerned. My experience assures me that the great progress made at these Festivals during recent years has been mainly on the line of subordinating technique to interpretation.

#### UTILITY OF MARKING.

The idea of marking schemes is to assist judges in their difficult task. It is born of the exigencies of judging at competitions, during which observation must be keen and the registration of impressions rapid and sure; and the record should be in a form that will serve to recall first impressions. Competitors who have worked assiduously for months want to know, not only their weak and strong points, but also how they stand in relation to other competitors. How is this to be done? Your critic praises the plan of an adjudicator who says that he judges entirely on the general effect of the performance as a whole. Yet this judge goes on to say that he gives 'detailed descriptions in each performance, noting the merits and demerits in detail, and that he gives special prominence to sense of style,' &c. There is nothing novel in this. It is precisely what we all do. The report book of the Blackpool event fills sixty closely printed pages of such criticism. Then this most righteous judge quotes to your critic a case, in which he makes the extraordinary statement that only five marks out of one hundred would have been given (presumably by Blackpool judges), and 'yet the girl had real talent and a sense of style, however small.' This statement shows ignorance of the rational application of a marking system. As though other judges could not discern sense of style! I have no hesitation in awarding this judge five marks for his low opinion of the ability of his confrères and ninety-five for his Pharisaism.

Marking systems properly employed provide a refined vocabulary. They are especially useful to judges who have not a ready command of adjectives, or, at all events, suitable ones. Everything depends upon the common sense of the judges who use them.—Yours faithfully,

W. G. McNAUGHT.

160, Wardour Street, London, W., January 16.



## THE OLDEST ENGLISH MUSICAL COMPETITION?

Which is the oldest local English musical competition? Until recently we thought that Workington (Cumberland) was first in the field, but Middlesbrough claims priority. Below we print the announcement of an event held there in 1879. Mr. Thomas, the secretary on that occasion, in sending us the original prospectus, says:

'There were frequent meetings held here between 1865 and 1879, at which I took part as a member of a choir, but, unfortunately, I have nothing in print referring to this.'

It will be noted that the competition is not announced as an Eisteddfod. Do any of our readers know of an older event—that is, one prior to 1865?

CENTRAL TEMPERANCE HALL,  
MIDDLESBROUGH.

GRAND MUSICAL CONTEST,  
ON NEW YEAR'S DAY, JANUARY, 1, 1879.

MUSICAL ADJUDICATOR:  
BRINLEY RICHARDS, ESQ. (OF LONDON).

## A GRAND CONCERT

Will be given in the Evening, when the Successful Choirs will sing, and Mr. Brinley Richards will play selections from Mendelssohn and a Fantasia on National Airs on the Pianoforte.

## TEST-PIECES.

- |                            |                                                                 |                                      |
|----------------------------|-----------------------------------------------------------------|--------------------------------------|
| Contralto ...              | 'Will he come' ...                                              | <i>Sullivan</i>                      |
| Soprano ...                | { Welsh melody, 'Bugeilio'r gwenith gwin' (Watching the wheat). |                                      |
| Children's Choir...        | 'Hark! the herald angels sing' {                                | <i>Brinley Richards</i>              |
| Bass ...                   | 'The Cambrian war-song' <i>Brinley Richards</i>                 |                                      |
| Duet (tenor & bass) ...    | 'The chamois hunters' ...                                       | <i>J. L. Hatton</i>                  |
| Church or Chapel Choir ... | 'O taste and see' ...                                           | <i>Sir John Goss</i>                 |
| Tenor ...                  | 'Lord, what is man?' ...                                        | <i>Handel</i>                        |
| Glee ...                   | 'Come, live with me' {                                          | <i>Sir William Sterndale Bennett</i> |
| Quartette ...              | 'God is a Spirit' {                                             | <i>Sir William Sterndale Bennett</i> |

Reading music at sight. First prize, 5s.

Best composer of a four-part song, £1 1s.

- |                 |                                                            |                  |
|-----------------|------------------------------------------------------------|------------------|
| Soprano ...     | 'Adieu to dear Cambria!' ...                               | <i>Welsh Air</i> |
| Trio ...        | 'God be merciful unto us and bless us' <i>Joseph Parry</i> |                  |
| Grand Chorus... | 'Rise up, arise' ('St. Paul') <i>Mendelssohn</i>           |                  |
- Secretary, Mr. D. Thomas.

CHESTER.—December 26.

The twenty-fourth Christmas Eisteddfod again provided an interesting contest in the male-voice class. The interest would doubtless have been heightened had more than three choirs put in an appearance out of the seven that entered. The order of the result was as follows:—1st, Warrington; 2nd, Hadley and District; 3rd, Leeswood. The adjudicator was Mr. Harry Evans.

WORKINGTON.—January 1 and 2.

The welcome expansion of this Festival made it necessary to occupy two halls and to engage two adjudicators, Mr. Harry Evans and Mr. C. H. Fogg. There were over 1,200 competitors.

The tests, entries, and results in the choral competitions were as follows:

## MALE-VOICE CHOIRS.

Test: 'Hymn before action' (Walford Davies).

- |      |                                    |
|------|------------------------------------|
| 1st. | Workington Wesleyan (Mr. A. Wood). |
| 2nd. | Whitehaven (Mr. R. H. Woledge).    |
|      | Millom (Mr. H. G. Cooke).          |

## FEMALE-VOICE CHOIRS.

Tests: 'It was a lover and his lass' (G. W. Chadwick).  
'Hark the merry birds' (Arthur G. Phear).

- |      |                                         |
|------|-----------------------------------------|
| 2nd. | Millom Vocal Union (Mr. R. R. Johnson). |
|      | Haverigg Madrigal (Mr. H. G. Cooke).    |
|      | Workington (Mr. A. Wood).               |
| 1st. | Whitehaven (Mr. H. G. Woledge).         |

## MIXED-VOICE CHOIRS.

Tests: 'Ballad of Semmerwater' (Bainton).  
'Old King Cole' (Nicholson).

- |      |                                         |
|------|-----------------------------------------|
| 1st. | Millom Vocal Union (Mr. R. R. Johnson). |
|      | Haverigg Madrigal (Mr. H. G. Cooke).    |
| 2nd. | Seaton Choral Society (Mr. T. Dixon).   |

In the junior choral classes the most successful choir was that of Lamplugh Parochial School. Prizes in the solo divisions were won by Miss May Robinson (soprano and mezzo-soprano), Miss M. L. Cross (contralto), Miss J. Coughlan (tenor), Mr. J. T. Lacklinson (baritone), and Mr. F. E. Dobie (bass). Miss C. Leadbetter (violin, open class), Miss Ethel Young (pianoforte, open class), Maggie Borrowdale (girls' vocal solo), Joseph Waugh (boys' vocal solo).

## PITTSBURG (U.S.A.).

A great Eisteddfod on Welsh lines is to be held in this city in July. It is stated that the test in the chief choral class will be 'King Olaf' (Elgar), which means we presume that all the choruses must be prepared, and that some will be chosen on the day for performance at the competition. The first-prize is no less than 5,500 dollars (about £1,100). In the male-voice class the tests are 'Castilia' (D. Protheroe) and 'What care I how fair she be' (Blumenthal). There will be a massed performance of 'King Olaf.'

## MORRISTON (SOUTH WALES).

The forty-third annual Eisteddfod, held on Christmas and Boxing Days, attracted a great number of competitors. In the second choral class the prize for the best performance of 'Praise His awful Name' (Spohr) was awarded to the Carmel (Morriston) Choir. In the chief choral class the test-pieces were 'Stone Him to death' (Mendelssohn) and 'How sweet the moonlight sleeps' (D. Emlyn Evans). Pen-y-Graig Choral Society won. The adjudicators were Dr. Caradog Roberts and Mr. W. J. Evans.

## DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

[This list is in addition to that given in our last issue, in which sixty-two Festivals were announced.]

BRISBANE.—March 23, 23. Mr. S. T. Little, Box 671, G.P.O., Brisbane.

BELFAST.—April 11, 12. Miss Beck, Queen's University.

PERTHSHIRE.—May 2, 3, 4. Mr. Ed. Nicol, Paradise Place, Perth.

RIPLEY.—May 13 (Whit-Tuesday). Mr. S. James, 10 Chapel Street, Ripley.

DUBLIN (Feis Ceoil).—May 19 to 24. Miss Alice B. Griffith and Miss Margaret O'Brien, 37, Molesworth Street, Dublin.

BRISTOL.—May 19, 20, 21, 22 and 24. Mr. W. E. Fowler, 'Mascotte,' Tyndall's Park.

NOTTINGHAM.—October 18. Mr. F. Purdy, 1, Claremont Terrace, Francis Street, Nottingham.

The first competition organized by the Congleton Male-voice Choir was held in the Town Hall, Congleton, on December 9. It was very successful. Five choirs entered in the children's section, the test-pieces being 'Come o'er the woodland' (Ketelbey) and 'Sleigh song' (Gustav Ernest), both from the SCHOOL MUSIC REVIEW, the first prize falling to the Woodcock Wells Choir (Mr. F. Wilmer), and the second to Moorland Juvenile Choir (Mr. A. Bailey). The Talke Glee Singers (Mr. F. F. Bossons) gained the male-voice choir prize. There were also solo-singing competitions for each class of voice. Mr. Charles Jessop and Mr. A. S. Burrows adjudicated.

## MIDDLESBROUGH (CLEVELAND AND DURHAM FESTIVAL).—January 1, 2.

The annual Festival held in this busy town was again a conspicuous success. The programme stated that this was the thirty-second annual event held under the auspices of this committee. As noted elsewhere, this Festival can claim to be one of the oldest—if not actually the oldest—in England. The Town Hall, in which nearly all the classes were held, is a handsome one with a commodious arena. The syllabus included classes for pianoforte, violin, vocal solos, and choirs variously constituted. The interest of the public at the competitions—especially those held in the evening—was great. The following were the chief results:

## SOLO SINGING.

Soprano, Miss Agnes Elliott; contralto, Mrs. Hough; tenor, Mr. S. T. Edwards; bass, Mr. Tom Morris.

There was some delightful solo-singing in the children's classes. Nellie Aird, South Bank, was first in the girls' class, and Jack Birkbeck (who displayed a singular power of expression) gained that for boys.

## MARKING SCHEME USED FOR CHORAL CLASSES.

	(a) Accuracy of Notes and Time.	(b) Tone, Voice, Quality and Production, Intonation.	(c) Attack, Pronunciation, Enunciation.	(d) Expression, Pace, Rhythm.	(e) General Effect.	Total.
Maximum marks	10	20	10	20	20	80

## MALE-VOICE CHOIRS.

Tests: (a) 'Need I say how much I love thee' (Robinson).

(b) 'Song of the spirits over the waters' (Schubert).

2nd Prize.—Middlesbrough Apollo Male-Voice Choir.

(a)	(b)	(a)	(b)
(a) ... 10	10	execution. Finished style. Balance very good. Attack excellent. Details all attended to. Clean and expressive—no exaggerations. Caught much of the idea of the piece.	
(b) ... 18	16		
(c) ... 9	8		
(d) ... 18	16		
(e) ... 18	16		
73	66	(b) A fair pace, inclined to be fast. Caught the solemn, grave mood. <i>Più andante</i> too fast—especially in view of what is coming. Execution firm. Attack generally good—exhibited training. Page 7 a trifle obscure. Expansion at <i>f</i> climax fair. Too fast—occasional roughness. Unsteady, page 10, the rhythm not under complete control. Agitated. <i>Più mosso</i> had to be too fast to be related to previous passage. The <i>f</i> , page 24, well intended, but rather strained. Some good points of expression on the whole.	

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## Stockton and Thornaby Male-Voice Choir.

(a)	(b)	(a)	(b)
(a) ... 10	9	Clear execution. Did not attempt to expand. Smooth musical tone and an agreeable blend. Bass a rich quality. A refined performance and fairly expressive.	
(b) ... 17	16		
(c) ... 9	8		
(d) ... 17	14		
(e) ... 17	15		
70	62	The end was fair, but not soft enough. On the whole tasteful.	

(b) Too loud and too fast! Lost mystery and significance. *Più andante* did not sound right as relation. Inner parts somewhat rough. Vowels not round and loose enough to secure resonance. Page 5, 'Sheer from the towering crag,' capital rhythmic treatment, and the execution clear. *Un poco più mosso* not fast enough. Bass run well vocalised. Pace got right before long. Later the rhythm deficient in suavity. Page 22, very good rhythmic treatment. End movement the same as the opening, too fast. Not moody enough.

## 1st Prize.—Cleveland Harmonic Male-voice Choir.

(a)	(b)	(a)	(b)
(a) ... 10	10	A fine tone. Well knit, and the vowels unified. Had agreeable sweetness of blend. Withal a certain tenderness in the delivery that held attention. The moods were so well reflected. Phrase treatment showed uncommon skill. Highly finished.	
(b) ... 19	18		
(c) ... 9	9		
(d) ... 19	18		
(e) ... 19	18		
76	73	(b) Rather too fast. Did not suggest solemnity. (This for the instrumental opening.) Certainly an impressive mood	

Action-songs were well in evidence, and a wonderfully well-prepared piece, performed by the St. Philomena Girls, under Miss Mabel Lockey, was awarded the first place. In the children's choir class the Crescent Road School Senior Choir (Mr. Moses Bell) again won the challenge shield.

The church choir singing was very good. Coulton Wesleyan (Mr. John Teesdale) gave an impressive performance of Goss's 'O Saviour of the World,' and won the first place.

We give the criticisms in full on the Male-Voice Class.

The choirs in each class combined to sing the test-pieces under the conductorship of Dr. McNaught, who, with Dr. Caradog Roberts, adjudicated.

Miss Dilys Jones much added to the interest of the proceedings by performing songs in a very charming manner. Mr. Arthur Wilson was the official accompanist; and under Mr. B. J. Bowen, the hon. secretary, the whole machine moved with perfect smoothness and good-will.

was apparent when the choir entered. *Più andante* better a shade faster to relate properly. Magnificent *cres.* Musical at the top of the climax. Tenors rather hard, top page 4. Page 5 too slow for the rhythm. But it was soon urged on. *ppp* finely realised. Deeply impressive interpretation. The imposing bass runs were splendid—very dramatic. Their fine voices a great asset. Tenors later shone admirably. End section nearly right as pace. Much taste shown. *Più mosso*,—great pace but well controlled.

## Hartlepool Excelsior Male-Voice Choir.

(a)	(b)	(a)	(b)
(a) ... 10	10	Subdued and blendful. Noticeable restraint in the treatment. No exaggeration; but scarcely coloured enough—always delicately musical. Well phrased and rhythmically much to praise. Rather monotonous as expression. Piece would bear more variety—and some more feeling for climax. Attack excellent.	
(b) ... 16	15		
(c) ... 9	8		
(d) ... 16	14		
(e) ... 16	15		
67	62		

(b) Opening much too fast—nearly twice as fast as it should go. A rather jerky treatment of the frequent quavers. *Andante* not a proper tempo relation to the preceding movement. Some good points in the expression here. Later the beauty and grace of the rhythm missed—became mechanical, square. Tone became rough at the 'rugged boulder' bit. Bass run fair. The inner parts not clear. Later the execution was smooth, but without special distinction. The *più mosso* was excellent. Last section, like the opening, was too fast.

## No. 6.—North Ormesby Male-Voice Choir.

(a)	(b)	(a)	(b)
(a) ... 7	7	Long note (minim) at 'love.' Second bar—a great license! Rhythm not well treated. Lacked delicacy. Tendency to ponderousness. So many contiguous notes with strong accent of the same degree. Attack somewhat ragged. F flat missed on page 3. Tone fair—sometimes the blend was very good. The expression was not very successful, but there were some effective bits.	
(b) ... 14	14		
(c) ... 7	7		
(d) ... 15	14		
(e) ... 14	14		
57	56		

(b) A fair pace. Not much mood. But still showed some appreciation, and the blend was sweet. *Andante* a fair pace. Showed judgment. The tonal attack fair, sometimes not true. The middle voices sometimes hard and rough—spoiled the blend. Shaky on pages 7 and 8—very cloudy. *Un poco mosso* rough—casual. The bass run not bad. The tenors got tired. Their production wrong—strained. Became laboured. Industrious. The *più mosso* good—the best feature.

[The report on the Mixed-Voice Choirs is given in the SCHOOL MUSIC REVIEW edition of the RECORD.]

*This Supplement is part also of the March issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.*

The

# Competition Festival Record

No. 56.

## ENGLISH FOLK-DANCE SOCIETY.

### FOLK-MUSIC COMPETITIONS.

Under the auspices of the Cirencester and District Branch of the English Folk-Dance Society, a series of folk-music competitions was commenced at Cirencester on January 23 and 24. The arrangements were in the hands of the general committee, of which Mrs. Bruce Swanwick, of Coates, is the honorary secretary. On the first day adults competed, and the second day was devoted to the children. The entries were satisfactory, but the attendance of the public was not good. Mr. Percy de Courcy Smale adjudicated. Many of the performers came from a long distance.

The awards were distributed by Miss Diana Cator.

Some of the chief results on the first day were as follows: Pipe Playing. 'London Pride.'—1st, Miss James (Edgeworth); 2nd, Miss P. Bruton (Syde); 3rd, Miss Maitland (Brookthorpe).

Town female-voice choir. 'As I walked through the meadows.'—1st, Ciceter Girls' Club.

Open solo, female voices. 'Waly, waly.'—Miss James (Edgeworth).

Village mixed-voice choir. 'The keeper.'—North Cerney.

Village mixed-voice choir. 'Come, all you worthy.'—North Cerney.

Quartet (village), male voices. 'The jolly ploughboy.'—Filkins.

Village male-voice choir. 'The Chesapeake and Shannon.'—1st, North Cerney; 2nd, Filkins.

Village female-voice choir. 'The lark in the morn.'—1st, Syde; 2nd, Kelmscott.

On the children's day the awards were as follows:

Schools with average attendance of 300 or under. 'The Spanish ladies.'—1st, Cirencester Council School, Boys; 2nd, ditto, Girls.

Schools with average attendance of 150 and under. 'Green Broom.'—1st, North Cerney School.

Schools with average attendance of 70 and under. 'Farewell, Nancy.'—1st, Hatherop School; 2nd, Sapperton School.

Schools of 300 and under. 'Come, all you true good Christians.'—1st, Cirencester Council School, Girls.

Schools of 150 and under. 'The holly and the ivy.'—1st, North Cerney School.

Schools of 70 and under. 'As I sat on a sunny bank.'—1st, Sapperton School.

Open class. Towns. 'Brennan on the Moor.'—1st, Cirencester Council School, Boys.

Open class. Villages. 'On Christmas Night.'—1st, North Cerney School.

Open class. Town. 'Sons of Levi.'—1st, Cirencester Council School, Girls.

The awards were on this day presented by Countess Bathurst, who is the president of the local branch. She takes a keen interest in the work the Society is doing in reviving old English songs and dances.

## BURY (LANCASHIRE).

January 30, 31 and February 1.

This event was once again a success. On the third day the classes were open and there was an audience of nearly 3000 persons. The adjudicators were Professor Bantock, and Mr. S. H. Nicholson, of Manchester.

On the conclusion of the competition Professor Bantock said the movement was widely spreading. He hoped that they would be able to realise the enormous amount of good that Festivals did in their midst. They were raising the appreciation of music and were bringing refinement into a great many homes. He said that both he and Mr. Nicholson had judged the performances so that the choirs had had the advantage of being judged from two points of view. For example, Mr. Nicholson had regarded them from the North Pole, and he had looked at them from the South Pole, or at least from the Equator. Therefore they had not got a one-sided view. He said the performances of all the singers he had heard so far had been on a high level. It was a credit to Lancashire.

The results of the chief open competitions were as follows:

Bass solo (close), for bona-fide amateurs only.—1st, Peter Haworth, Crawshawbooth; 2nd, Clifton Maude, New Hey.

Soprano solo (open), for those who do not earn their living by music.—1st, Kate Sutcliffe, Todmorden; 2nd, Elsie Green, Barrowford.

Contralto solo (close), for bona-fide amateurs only.—1st, Alice Askinall, Whitefield; 2nd, Nellie Heywood, Unsworth.

Mixed-voice quartet (open).—1st, Colne Lyric Quartet; 2nd, Chilworth Quartet, Altrincham.

String quartet, two violins, viola, and violoncello (open).—1st, Harmonic String Quartet, Bolton.

Church and chapel choirs (open), for choirs of 20 to 30 voices.—1st, Altrincham Primitive Methodist Church Choir (conductor, Mr. J. A. Hill).

Male-voice choirs, T.T.B.B. (open), for choirs of not more than 30 voices which have never won in competition.—Haslingden Co-operative Vocal Union (conductor, Mr. J. L. Byne).

Female-voice choirs (open), for choirs of not more than 36 voices.—1st, Blackpool Orpheus Ladies' Choir (conductor, Mr. Clifford Higgin); 2nd, Salford Vocal Society (conductor, Mr. Fred W. Blacow).

Instrumental trio, pianoforte, violin, and violoncello (open).—1st, The Whitworth Trio.

Male-voice choirs (open), for choirs of not more than 36 voices.—1st, Colne Orpheus Glee Union (conductor, Mr. L. Greenwood; 2nd, C.W.S. Male-Voice Choir, Manchester (conductor, Mr. Lewis Evans).

Choral-singing at sight.—Stretford Glee and Madrigal Society (conductor, Mr. T. Corlett).

Choirs of 30 to 60 voices (open).—1st, Sale and District Musical Society (conductor, Mr. Alfred Higson); 2nd, Hindley Glee Union (conductor, Mr. Joseph Layland).

## THE BANGOR ROYAL NATIONAL EISTEDDFOD (1914).

At a meeting of the executive committee held at Bangor on February 7, Mr. T. R. Roberts, of Colwyn Bay, was appointed general-secretary. It was stated that £1,239 would be allotted to music, including the fees of adjudicators and cost of orchestra and choir for concerts. In the chief choral class £150 will be offered as a first prize and £30 as a second. As in these competitions the first and second winners are generally very close in merit, this disposition of the money seems strikingly out of due proportion. Inasmuch as the prizes are really grants in aid of expenses, it would be more equitable to distribute the £180 over three choirs, say, £80, £60, and £40.

## HUDDERSFIELD.—February 7, 8.

The competitions organized in memory of Mrs. Sunderland were this year more successful than they have ever been before. The entries were as follows: Junior pianoforte, 41; senior pianoforte, 23; choirboys, 20; contralto solo, 33; tenor solo, 13; school choirs, 3; mixed-voice choirs, 7; and male-voice choirs, 6. The test-pieces and chief results were as follows:

## CONTRALTOS.

- Tests: 'Thou shalt bring them in' (Handel).  
'My resting place' (Schubert).

- 1st. Hetty Sykes (Longwood).  
2nd. Hilda Oldfield (Huddersfield).

There were many excellent voices in this class.

## TENORS.

- Tests: 'Love in her eyes' (Handel).  
'O vision entrancing' (Goring Thomas).

- 1st. Harold Farrar (Halifax).  
2nd. Norman Dransfield (Boothlines).

The standard in this class was not very high.

## JUNIOR PIANOFORTE.

- Tests: Waltzes in A minor. Op. 34, No. 2 (Chopin).  
Rondo 'Sonata Pathétique' (Beethoven).

- 1st. Evelyn Graham (Lockwood).

## SENIOR PIANOFORTE.

- Tests: First movement, Sonata in F, Op. 54 (Beethoven).

Scherzo in C sharp minor, Op. 39 (Chopin).

- 1st. Robert France, Brighouse.  
2nd. Arthur Wilkinson, Outlane.  
3rd. Mabel Hynes, Scammonden.

This class brought forward some specially good talent. It was difficult to differentiate the three players named. The marks respectively were as follows: 146, 145, 144, out of a maximum of 160.

## CHOIRBOYS.

- Tests: 'The mermaid's song' (Haydn).  
'Oh! had I Jubal's lyre' (Handel).

- 1st. George Jowett, Bradford.  
2nd. H. Park, Moorhouse, Bingley.

Jowett gave a truly remarkable performance of the Handel air. He roused the vast audience to extraordinary enthusiasm.

## MIXED-VOICE CHOIRS (Open).

- Tests: 'Come, pretty wag' (Parry).  
'The bells of St. Michael's tower' (Knyvett and Stewart).

Bingley Co-operative (Mr. T. H. Salter)				
Stocksbridge Choral Union (Dr. W. M. Robertshaw)	68	66	=	134
Armley Choral Society (Mr. H. H. Pickard)	72	73	=	145
Crosland Hill (Mr. A. England)	72	72	=	144
Bradford Vocal Union (Mr. J. Barker)	69	73	=	142
Crosland Moor Wesleyan (Mr. R. H. Dyson)	72	68	=	140
Ashton-under-Lyne Choral Society (Mr. R. W. Walker).				

Five choirs were selected for the final test.

## MALE-VOICE CHOIRS (Open).

- Tests: 'O mariners' (S. Coleridge-Taylor).  
'Hushed in death' (Henry Hiles).

Holme Valley Male-Voice (Mr. I. Silverwood)	76	73	=	149
Morley Vocal Union (Mr. S. Smith)	73	69	=	142
Todmorden Male-Voice (Mr. H. Lees)	74	72	=	146
Deerne Valley Vocal Union (Mr. H. Dyson)				
Heaton Male-Voice (Mr. C. Milne Rooks)				
Greetland Vocal Union (Mr. E. Holroyd)				

Three choirs were selected for the final test.

## SCHOOL CHOIRS.

- Tests: 'O, the summer' (S. Coleridge-Taylor).  
'Cleansing fires' (F. H. Cowen).

- 1st. Lower Wortley C.S. (Mr. T. Morton).  
2nd. Golcar, Grow Lane C.S. (Mr. C. Hellawell).

The competition is not taken up satisfactorily by the schools of the district. There were only three entries. The singing, however, was very good.

Dr. McNaught adjudicated, and conducted the combined choirs. Mr. J. W. Pearce was the official accompanist. The attendance of the public was excellent.

## MACCLESFIELD (EAST CHESHIRE FESTIVAL).

February 14, 15.

This Festival is actively promoted by the Hon. Mrs. Serocold, daughter of Lord Sheffield, who resides near Macclesfield.

The prospectus states that the aim of the Festival is to encourage and promote choral singing, especially in the rural districts. It is hoped that by bringing competitors together once a year, the choirs and conductors will be stimulated and encouraged to greater efforts and higher achievements by the valuable remarks and criticisms of a competent and impartial judge.

There are no solo-singing classes, except for boys, and no instrumental classes, and there are no money-prizes. The appeal is entirely confined to East Cheshire. It is all very well organized, and there is an obvious pleasant spirit of co-operation between those who manage and those who are managed. Twenty-eight choirs of various constitutions entered. A few schools that had entered and prepared the music were unfortunately prevented from competing owing to illness of children. But all that came, both junior and senior, showed vocal capacity and an earnest desire to profit. Among the successes in the school classes there were the Prestbury school (Mr. Albert Loose), who gave excellent performances of two typically good school songs, 'The old brown house' (Hateley) and 'Will you walk a little faster' (Carroll and Macdonald). But the high-water mark on the junior day was reached by Lord Vernon's Girls' School (Miss Robinson) by their beautiful performance of two other good school songs, 'The three dragons' (Brown) and 'The coming of May' (Ethel Boyce). All the effects were secured through the music and not by altering its rhythm and phrasing, and the enunciation was remarkably good. Siddington (Mr. W. Webb) and Mill Street Higher Grade (Mr. John Owen) were also first-rate, and Ballington (Mr. A. Hulme) shone brightly in the sight-singing. In the adult classes the outstanding result was the fine performance of Sullivan's 'The long day closes' by the Talke Glee Singers (Mr. A. Bossons). Others who came first were Alderley Choral Class (Hon. Mrs. Stanley), the test being 'The shepherd' (Walford Davies); Edgeley (Mr. T. L. Ford), test, 'The Snow' (Elgar); Langley (Mr. A. W. Dale), in the Village Singing Class; Poyston Parish Church (Mr. J. White), in the Church Choir Class; and Edgeley Wesleyan (Mr. T. L. Ford) in the Open Choral Society Class. St. Peter's Church, Congleton (Mr. Fred Green) sang with fine tone and taste in another Church Choir Class, in which they were the only competitors.

An important feature of this Festival is the concert given by the combined adult choirs. The chief work selected for performance on this occasion was Bach's cantata, 'God so loved the world,' the choral parts of which had been made tests in the competition. Probably nothing that these village choirs could work at was likely to do them so much good as this fine specimen of Bach's majestic part-writing. It was found difficult at first, but as familiarity grew so did deep appreciation. The combined performance was impressive.

Miss Hilda Foster sang the well-known aria, 'My heart ever faithful,' which comes in the work, and Mr. William Coleman sang the bass aria. Later, both these soloists sang groups of songs to the entire satisfaction of the large audience assembled in the Drill Hall. Elgar's 'The Snow,' sung by the combined female-voice choirs, accompanied by orchestra, was one of the greatest successes of the concert, and was encored. The question of how to provide orchestral accompaniment at concerts of this kind presents difficulties. If a 'scratch' amateur team is organized it is almost impossible to weld it quickly into a unit, and on the other hand a professional band is costly. The solution adopted on this occasion was to have a few strings wholly professional, and those the best that could be obtained from



the Manchester Hallé Band. The little orchestra consisted simply of two first violins, two seconds, two violas, two violoncellos, and one double-bass. They formed a perfect plastic unity that left no room for anxiety. Besides playing accompaniments they gave delightful performances of Handel's 'Water Music' and of Mozart's Serenade for Strings in G.

Dr. McNaught conducted, and he also adjudicated during the two days.

The Hon. Mrs. Serocold, and those who work with her, have every reason to be gratified at the result of their labours.

PEOPLE'S PALACE,  
MILE END ROAD, EAST LONDON.  
February 20, 22.

The children's competitions connected with this very useful and successful Festival are held at separate periods from those catering for adults. On February 20 only Jewish schools and choirs were heard, because they were unable to take part with the other schools whose only available time was Saturday, February 22. A band from the Baker Street, Stepney, School, under Mr. Davis, was the only entry in the children's violin band class. They played Schumann's 'Birthday March' (as arranged in Novello's School Band Music) with quite remarkable finish and spirit, and with excellent tune. Four schools had entered for the school choir section, in which the tests were 'Where the bee sucks' (Arne), and 'Waken not the sleeper' (Reinecke). Rochelle Street, Bethnal Green (Miss K. Darke), came out first.

On February 22 the great hall of the Palace presented an animated sight. Over one thousand children competed in various classes. Six girls' choirs were in one class, the first place in which was won by Eleanor Road, Hackney (Miss M. A. Wallington), the second by Sneed Road, Bow (Miss A. S. Hedley), and the third by Dingle Lane, Poplar (Miss Hants).

In the boys' section, in which only two of the three entries appeared, St. John's Road, Hoxton, was first, and in a mixed (girls and boys) class, Christ Church, Spitalfields (Mr. F. Daly), reached the highest point attained during the two days by their beautiful performance of 'O no, John' (folk-song) and the two-part song, 'In summer woods' (John Ireland). Rarely have such pure tone, perfect intonation, clear enunciation, and fine rhythmic treatment been heard at a junior competition. As was pointed out by the judge, all this artistic execution was secured without upsetting any factor of the composition. The laudable attempt at clear enunciation often made at these events is very apt to lead to a falsification of the phrasing and rhythm of the music.

Seven schools were tested in sight-reading, Christ Church, Spitalfields, coming out with flying colours.

Another highly promising section of the Festival was that for Children's Choirs, Bands of Hope, and Play Centres. No fewer than eleven choirs had entered, and they all appeared. The tests were 'My own country' (Forrester) and 'Riding to Fairland' (Bantock). Grove Mission Sunday School Choir, Homerton (Mr. F. E. Creed), came first, St. Mary's, Stratford, Band of Hope (Rev. H. J. Kitcat) second, St. Simon Zelotes third, and Laburnum Street Play Centre, Haggerston, fourth. Dr. McNaught adjudicated.

A concert and prize-distribution followed. The choirs sang sometimes separately and sometimes combined, and there was an attractive exhibition of Morris dancing by girls from the Esperance Guild. Mrs. Humphry Ward distributed the prizes. She voiced her satisfaction with the whole proceedings, and particularly with the appearance of choirs from Play Centres, in the establishment of which she had been so intimately concerned.

Although the number of competitors is satisfactory, audiences are not drawn. It would seem still that parents regard the competition and concert as a thing apart from their interests.

Miss Edith Barran, the honorary secretary, displays exceptional skill in organizing this Festival. It has brought

light to many dark quarters in the East, and it has revealed the existence of ample musical capacity on the part of the children and an almost touching devotion on the part of faithful and competent teachers.

The adult competitions will be held at the Palace on April 21, 25, 28, 29, May 2 and 3.

#### NAVAL AND MILITARY MUSICAL UNION.

The competitions this season will take place at Aldershot at the Smith-Dorrien Institute, Stanhope Lines, as follows: 'Smith-Dorrien' Cup, March 8, at 7.30 p.m.; 'John Farmer' Cup, April 9, at 7.30 p.m.

The songs chosen for the 'John Farmer' Competition are: Part-song, 'Soldiers' Chorus' (Gounod); unison song, 'The lass that loves a sailor.'

#### SCHUBERT'S 'SONG OF THE SPIRITS' AS A MALE-VOICE TEST-PIECE.

##### METRONOME RATE.

Schubert's 'Song of the Spirits' is one of the most imposing and beautiful of this composer's choral works, but it is not performed so often as its merits deserve it to be. It is accompanied. Welsh choirs would do well to add it to their repertoires. As there are no metronome marks printed, conductors may be naturally puzzled as to how to take the various movements. For their benefit we give the rates that were suggested some years ago when Sir Edward Elgar and Dr. McNaught adjudicated on this work at Morecambe. Adagio molto, quaver = 76; Più Andante, crotchet = 72. At 'Sheer from the low'ring crag,' crotchet = 74; Un poco più mosso, crotchet = 96. Più mosso (page 20), crotchet = 108. Tempo primo (page 23), quaver again = 76. The piece is published by Novello's in both notations.

At the Revue School Blackpool, Standard V. boys were being tested in English composition, and the subject announced was 'A country walk during a fall of snow.' Mr. Rigby remarks that 'Perhaps it is not surprising that a boy, living in a town which boasts of its Musical Festivals, should refer to those competitions in his writings; but what are we to say of his appreciation of them, or of his conception of the high standard of excellence they have reached, when he makes the following statement: "The snow was falling fast, and I was in the country. The hedges were covered with snow, and the sparrows were chirping away like a child that is in a choir trying to win a prize?"'

#### DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1913.

SOUTH AND WEST LONDON.—March 1, 3, 5, 6, 8. Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, N.E.

STRATFORD AND EAST LONDON.—March 1 to 15. Mr. John Graham, 74, Park Hall Road, East Finchley, London, N.

CARLISLE.—March 3, 4, 5, 6. Mrs. Nigel Buchanan, 29a, Aglionby Street.

FIFE.—March 7, 8. Mr. W. Berry, Tayfield, Newport, Fife.

MANCHESTER (Sol-fa Association).—March 8. Mr. T. Ward Hall, Longsight, Manchester.

WANSBECK (MORPETH).—March 14, 15. Mrs. Orde, Nunnykirk, Morpeth.

EAST FINCHLEY.—March 17. Mr. P. C. Hughes, 23, Briarfield Avenue, Church End, Finchley.

- BRISBANE.—March 22, 23. Mr. S. T. Little, Box 671, G.P.O., Brisbane.
- KNIGHTON.—March 24 (Easter Monday).
- HARTLEPOOL.—March 24 (Easter Monday), 25. Mr. Thomas P. Bryant, Bank House, Hartlepool.
- PONTYPOOL AND DISTRICT.—March 25. Mr. James Bees, 17, Nicholas Street, Pontypool.
- DOUGLAS (MANX).—April 1, 2, 3. Mrs. Laughton, Ballaquane, Peel.
- OAKHAM (RUTLAND).—April 2, 3. Miss Codrington, 110, Eaton Square, London, S.W.
- WEST SUSSEX (CHICHESTER).—April 4, 5. Her Grace The Duchess of Norfolk, Arundel Castle.
- WIRRAL (CHESHIRE).—April 4, 5. Mr. Clement Jones, Friends' Hall, Ness, Cheshire.
- RETFORD (NORTH NOTTS).—April 5, 7, 8, 9. Miss Hermione Harcourt Vernon, Grove Hall, Retford.
- LEITH HILL.—April 8, 9. Miss Vaughan-Williams, Leith Hill Place, Dorking.
- BOURNE (Lincs).—April 8, 9. Miss Bell, Bourne, Lincs.
- CORNWALL.—April 10, 11, 14, 15. Lady Mary Trefusis, Porthgidden, Devoran.
- HEXHAM (TYNEDALE).—April 11, 12. Miss Harrison, Beacon Grange, Hexham.
- BELFAST.—April 11, 12. Miss Beck, Queen's University.
- ESKDALE (YORKSHIRE).—April 15, 16. Misses C. and M. Yeoman, 'Woodlands,' Sleights, S.O.
- PETERSFIELD.—April 15, 16, 17. Miss Grace Keily, Purbrook, Hants.
- GAINSBOROUGH.—April 16, 17. The Hon. Mrs. Sandars, Gate Burton Hall, Gainsborough.
- LEYBURN (WENSLEYDALE).—April 16, 17. Rev. W. Topham, Middleham Rectory, R.S.O.
- ILKLEY (WHARFEDALE FESTIVAL).—April 17, 18, 19. Mr. A. T. Akeroyd and Mr. W. R. Bates, Elm Bank, Ilkley.
- DENSTONE (DOVE AND CHURNET).—April 17, 23. Mr. A. Rawlinson Wood, Denstone College, Staffs.
- NORTHAMPTON.—April 18, 19. The Hon. Norah Dawnay, 29, Oxford Square, W.
- OUNDLIE.—April 18, 19. Lady Lilford, Lilford Hall.
- LONDON GIRLS' CLUB UNION.—April 19. The Hon. Maude Stanley, 32, Smith's Square, Westminster, S.W.
- BERKHAMSTED.—April 19. Mrs. Brice, 41, Charles Street, Berkhamsted.
- YORK.—April 19, 21, 22. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.
- PEOPLE'S PALACE MUSICAL FESTIVAL.—April 21, 25, 28, 29; May 2 and 3. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.
- TROWBRIDGE (WILTS).—April 22, 23. Mr. James Thornton, Limpley Stoke, Bath.
- TUNBRIDGE WELLS.—April 22, 23. Mrs. Alfred Wace, Denstone, Wadhurst.
- MID-SOMMERSET (BATH).—April 22, 23, 24. Mr. H. Bowen, 13, Daniel Street, Bath.
- COLERAINE (N. IRELAND).—April 24, 25. Mrs. Huston, Ulster Bank, Coleraine.
- BOLTON.—April 24, 25, 26. Mr. H. Vickers, 47, Knowles Street, Bolton.
- GRANTHAM.—April 28, 29. Mr. Frank Radcliffe, 25, Castlegate.
- PONTEFRAC.—April 29, May 1. Mr. A. M. Storr, Baxtergate, Pontefract.
- MORECAMBE.—April 29, 30, May 1, 2, 3. Mr. W. C. Fawcett, Festival Offices.
- BUXTON (N. DERRYSHIRE).—May 1, 2, 3. Mr. F. Gummer, Ash Street, Buxton.
- GLASGOW.—May 2, 3. Mr. Edwin H. Hale, 2, Lauderdale Avenue, Earls Park, Glasgow.
- PERTH.—May 2, 3, 4. Mr. Ed. Nicol, Paradise Place, Perth.
- CHELMSFORD (CENTRAL AND EAST ESSEX MUSICAL ASSOCIATION).—May 3 and 5. Mr. F. C. Bramwell, Hatfield Peverel, Witham.
- WEYMOUTH (Dorset Choral Association).—May 7.
- SANDY (BEDFORDSHIRE).—May 8. Mr. J. Millins, Bedford Road, Sandy.
- KILMARNOCK.—May 10. Mr. Frederic Ely, 21, Barr Street, Ayr.
- HEREFORD.—May 12. Mr. Gordon B. Workman, Hereford.
- MENAI BRIDGE (Anglesey Eisteddfod).—May 12, 13.
- RIPLEY.—May 13 (Whit-Tuesday). Mr. S. James, 11, Chapel Street, Ripley.
- LEAMINGTON.—May 15, 16, 17. The Secretary, Leamington Musical Festival.
- HULL.—May 16, 17. The Hon. Secretaries, 4, Albion Street, Hull.
- DUBLIN (Feis Ceoil).—May 19 to 24. Miss Alice B. Griffith and Miss Margaret O'Brien, 37, Molesworth Street, Dublin.
- BRISTOL.—May 19, 20, 21, 22 and 24. Mr. W. E. Fowler, 'Mascotte,' Tyndall's Park.
- MIDLAND FESTIVAL (BIRMINGHAM).—May 20 to 24. Messrs. G. T. Bowker and F. W. Stevens, Queen's College, Birmingham.
- ABERDEEN (N.E. SCOTLAND).—May 21, 23, 24, 25. Professor Terry, Westerton Cults, Aberdeen.
- MAIDSTONE (KENT).—May 28, 30, 31. Mr. W. H. Day, 42, Earl Street, Maidstone.
- LYTHAM.—June 12, 13, 14. Mr. Allon Wilson, Musical Festival Offices, Lytham.
- CLEETHORPES.—June 20, 21. Mr. S. G. Dilnot, Council House, Cleethorpes.
- ROYAL NATIONAL EISTEDDFOD OF WALES (ABERGAVENNY).—August 4, 5, 6, 7, 8. Mr. R. H. Jackson, Eisteddfod Office, Abergavenny.
- BLACKPOOL.—October 14 to 18. Mr. L. Francis, Williams Deacons Bank, Ltd.
- NOTTINGHAM.—October 25 (altered date). Mr. F. Pandy, 1, Claremont Terrace, Francis Street, Nottingham.

This Supplement is part also of the April issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 14d.

## The

## Competition Festival Record

No. 57.

In the March number of the *Choir* a writer states that 'it is a fact some choirmasters and soloists prepare their music [for competitions] *not in accordance with the composer's intentions* so much as to suit the known 'vagaries and preferences' of the adjudicators for the time being.' The italics are ours. We do not believe that this charge can be substantiated by evidence. If it can be, then it must be easy to describe in writing the 'vagaries and preferences' of the best-known adjudicators. Will some of the conductors—if there be any in existence—who work on these lines be good enough to describe in detail the various ways of preparing a part-song (say Elgar's 'O happy eyes') to meet the different views of Dr. McNaught, Dr. Walford Davies, Mr. Granville Bantock, and Mr. Harry Evans? We shall be glad to endeavour to find space to print such illuminating communications. Will the writer in the *Choir* assist us in this quest?

We have received a letter from 'A Member of a County Competition Committee' in which the suggestion is made that as competitions lead to jealousy and implications on the fairness of adjudicators, it would be better for choirs, &c., to sing before competent judges, and be criticised without being placed or awarded prizes. But apart from many other considerations into which we cannot enter at present, we are unable to see how this plan would eliminate the original sin of jealousy or get rid of the unbelief in the wisdom of judges. On the whole, competition, with all its revelations of faulty human nature, is the best in the long run for the achievement of the object in view, namely, the education of competitors. If there were no such thing as jealousy apart from competitions we should be better inclined to consider our esteemed correspondent's suggestion.

We remind our readers that two of the most important competitive Festivals established in the country will be held shortly. The Morecambe event takes place on April 30, May 1 to 3, and the Midland Competition (Birmingham) on May 20 to 24. We give a special welcome to a new Festival to be held at Bolton on April 24, 25, and 26. Councillor T. H. Haythornthwaite, 19, Old Hall Street, Bolton, is one of the honorary secretaries.

## LONDONDERRY FEIS.

February 25, 26, 27, 28, March 1.

General satisfaction was expressed with the outcome of this year's Feis. The syllabus provided nearly fifty competitions, entries were on the whole good, and the adjudicators, Mr. Ivor Atkins, Mr. E. T. Cook, and Mr. W. H. Reed, found much to praise in the performances submitted. We give below some of the chief results:

## LADIES' CHOIRS.

Tests: 'Sound sleep' (Vaughan Williams).  
'The Pixies' (Coleridge-Taylor).

1st. Maiden City Choir (Mr. S. Smith).  
2nd. Coleraine Madrigal Society (Mr. G. Norman Hay).

## CHURCH CHOIRS (A).

Tests: 'If ye then be risen with Christ' (Ivor Atkins).  
'Lead, kindly Light' (Dykes).

## Seven entries.

1st. M'Quiston Church, Belfast.  
2nd. Church of the Good Shepherd, Sion Mills.  
3rd. Ballycastle Church.

## MIXED-VOICE CHOIRS.

Tests: 'The Wraith of Odin' (Elgar).  
'Summer is gone' (Coleridge-Taylor).

1st. Maiden City.  
2nd. Coleraine Madrigal.

## SOLO COMPETITIONS.

Soprano.—Miss Helen Kevin.  
Mezzo-soprano.—Miss Winifred Thompson.  
Contralto.—Miss D. McLaughlin.  
Tenor.—Mr. G. Herbert Reed.  
Baritone.—Mr. Gilbert Young.  
Bass.—Mr. J. Wylie.  
Ladies' Solo.—Miss H. W. Thompson.  
Men's Solo.—Mr. Harold Morrow.  
Irish Song.—Miss Gabrielle Doherty and Captain J. C. Herdman.

Millar and Beatty Challenge Cup (for prize-winners at this and previous Festivals).—Miss Doherty.

Solo Sight-singing (Sol-fa).—Mr. William Scott.  
(Staff).—Miss Winifred Ramsay.

Boys' Vocal Solo.—William McCausland Stewart.  
Pianoforte (senior).—Miss N. Ireland.  
Accompanying at Sight (21 entries).—Miss H. Boyd.  
Violin (senior).—Mr. R. J. Bell.

There were also classes for school and other juvenile choirs, action-songs, chamber-music, &c. At the final concert there was a 'Gilbert and Sullivan' competition in costume, judged by the audience.

## THE SOUTH-WEST LONDON FESTIVAL.

March 1 to 8 and 15.

This Festival, which is presided over by H.R.H. the Princess Christian of Schleswig-Holstein, commenced on March 1 at Wandsworth Town Hall and concluded at the Crystal Palace on March 15. Two concerts by first prize winners were given, at which large audiences attended. The adjudicators were Dr. Alderson, Mr. Henry Bird, Dr. C. J. Frost, Mr. Walter Ford, Mr. Alfred Gibson, Mr. Herbert Hodge, Herr Hans Neumann, Mr. Dan Price, and Rev. H. T. Spencer. The competitions were keen and the standard well maintained. The entries numbered 725, and although so large, could have been doubled if simpler tests had been imposed and the ideal lowered; but the Committee steadfastly set their face against the inclusion of anything not of the highest order. It is gratifying to note the growing popularity of this Competitive Festival, and the genuine interest of the outside public in its work and aims. The closing concerts were the crowning successes of the series. At the afternoon performance Her Royal Highness the Duchess of Albany distributed the prizes, and her gracious manner won the hearts of all. There were also present Lady Katharine Meade, Lady Kirk, Sir William Lancaster, and the Hon. Lionel St. Aubyn. At the final concert the same evening Sir Arthur and Lady Holland distributed the

awards. Special reference is due to the Rugby male-voice choir, who sang with remarkable skill and precision. Mr. George K. Stratton (violinist) also gained high commendation.

Soprano.—Lily Marston.

Mezzo-soprano.—Doris Goodwin.

Contralto solo.—Beatrice V. Betts.

Baritone.—Reginald Yates.

Tenor.—'Come, gentle sleep' (Sullivan).—William Groves.

Bass solos.—'She alone charmeth my sadness.'—Harry Dawe.

Boys' solo.—Leonard C. Welch.

Girls' solo.—Doris Duck.

Girl's solo (over 13 and under 16).—Hilda Dear.

Pianoforte solo (16 and 17 years of age).—Patricia Moore.

Pianoforte solo (Senior): Sonata in G minor (Schumann).—Gladys Goulder.

Pianoforte and Violin duet (Senior).—Gwen Elen Bury and Agnes Stock.

Pianoforte solo.—Leslie Regan.

Accompanying Song at Sight. — Test: 'Within my garden,' by Teresa Del Riego.—Muriel J. Herbert.

Pianoforte Transposition.—F. Leslie Forsaith.

Pianoforte Sight-Playing (Senior).—Muriel J. Herbert.

Violin solo.—Joshua Messias.

Violin solo (Senior).—George K. Stratton.

School Orchestras (1st and 2nd violins and pianoforte), 'Coronation March' (Meyerbeer).—Sheen School of Music Orchestra (Miss R. Grant).

'The Musicians' Company' Competition for Church or Chapel Choirs (Mixed Voices): Anthem, 'Blessed are they that dwell in Thy house,' (Berthold Tours).—Northcote Road Baptist Church (W. M. Hitchcock).

Elementary School Choirs (boys).—(1) Two-part song, 'To the owl' (Herbert N. Howells); Novello's School Songs, No. 1089; (2) Madrigal (s.s.c.), 'Come away, sweet love, and play thee' (C. E. Miller); (3) an Ear-Test and a Unison Sight-Test in Staff notation or Tonic Sol-fa.—Queen's Road Boys' School, Wimbledon (J. Boulden).

Choirs of equal voices.—(1) Two-part song, 'What does little birdie say?' (Emil Kreuz); (2) Two-part song, Osme's song from 'Sylvia' (Charles Wood)—St. Mary's College, Barnes (Miss E. Hays).

The London Shield Competition.—(1) Two-part song, 'Invitation to the dance' (Carl Reinecke); (2) Trio, 'Lullaby, O lullaby' (Madeley Richardson)—King Edward Institute Choir, Spitalfields (Madame Kate Nicholls).

Ladies' Choirs.—(1) Three-part song, 'Beauteous morn' (E. German); (2) 'Tears, idle tears' (Gustav von Holst).—Madame G. Day Winter's Ladies' Choir.

Men's Choirs.—(1) 'Whether I find thee' (Elgar). (2) 'United are we' (Brahms).—Rugby Male-Voice Choir (H. Lane).

'The South of the Thames Competition' for Choral Societies: (1) 'By a gentle river laid,' by John E. West; (2) Madrigal, 'Thine am I, dearest' (Monteverde).—Camberwell Choral Society (W. J. Hooper).

The Daily Telegraph Shield.—'Song of Proserpine' (Coleridge-Taylor); 'A song of love's coming' (MacKenzie).—Essendine Choir, Paddington (William Kendall).

Elementary School Choirs, Girls (the South and West London Shield Competition).—(1) Two-part song, 'Elftown' (Granville Bantock); (2) Trio, 'The shepherd' (H. Walford Davies); (3) an Ear- and Sight-Test in Staff notation or Tonic Sol-fa.—Walworth Central Girls' School (Miss E. M. Smith).

String Orchestra.—Third and fourth movements from 'Lady Radnor's Suite' (C. H. H. Parry).—Balham School of Music Orchestra (Signor Coviello).

The 'Kimber' Shield.—'Charm me asleep' (Leslie).—Essendine Choir (as above).

Dr. Huntley and Dr. Abernethy awarded the Trinity College Scholarship (£9 9s.) to the soprano vocalist, Miss Lily Marston.

## STRATFORD AND EAST LONDON FESTIVAL

March 1 to 10.

This old-established event continues to flourish, although this year there was a set-back. The entries were not very strong in choral Societies, as will be seen from the following statement: Local Choral Societies (2); Open Class Choral Societies (2); Small Choral Societies (2); total (6). Besides these there were Church Choirs (4); Men's-Voice Choirs (3). There were no entries for female-voice choirs, except in the form of Girls' Clubs (4). There can be no question that Stratford has produced remarkable school-choir results, but surely the naive claim made in the programme that East London choirs generally—and junior choirs in particular—exhibit 'far, far away the best singing' to be heard in this country, must be taken *cum grano salis*. Fifty-two Junior Choirs were heard at Stratford on this occasion. This is a splendid record. The pianoforte sections, too, were undoubtedly unique and wonderful in their scope and results. Solo-singing, again, is a successful section. We give below a summary of the chief results.

PIANOFORTE (Gold Medal Class). Nine entries.

Test: Scherzo (Brahms).

1st. Miss Dorothy Marshall, Stratford.

2nd. Miss Elsie Gregory.

Seniors (19 years and upwards). Twenty-two entries.

Test: Allemande, Gavotte, and Musette (Eugen d'Albert).

1st. Miss Donish Whitworth.

2nd. Miss Maisie A. Sendell.

(Ages 17-18.) Fifteen entries.

Tests: Study in D major (J. B. Cramer).  
'Song without words.' Book I., No. 5 (Mendelssohn).

1st. Miss Gladys Langford.

2nd. Miss E. Virginia Saunders-Jacobs.

VIOLIN (ages 15 and upwards).

Preliminary, 13 entries; final, 3 entries.

Test: Ballade in C minor (S. Coleridge-Taylor).

1st. Miss Ada M. Frenkel.

2nd. Miss Thurza E. M. Searle.

VOCAL SOLOS.

Gold Medal Class (open only to previous prize-winners).

Soprano. Nine entries.

Test: 'Lord of our chosen race,' from 'Ivanhoe' (Sullivan).

1st. Miss Stella Farmer.

Gold Medal Class. Mezzo-soprano. Six entries.

Test: Recit. and air, 'O love, from thy power,' from 'Samson and Delilah' (C. Saint-Saëns).

1st. Miss Elsie Gough.

Soprano (1st song). Twenty-two entries.

Test: 'Where daffodils grow' (Elsie E. Horne).

1st. Miss Marjorie Bowen.

Soprano (2nd song). Seven entries.

Test: 'The sweet o' the year' (Alicia A. Needham).

1st. Miss D. Buckingham.

Mezzo-soprano (1st song). Twenty-nine entries.

Test: 'The stars' (Montague F. Phillips).

1st. Miss Elsie Croft.

Mezzo-soprano (2nd song). Thirteen entries.

Test: 'A May song' (Cowen).

1st. Miss Marie Smith.

Contralto. Eleven entries.

Test: 'By the bivouac's fitful flame' (Hamilton)

1st. Miss Muriel MacGregor.

Tenor. Nine entries.

Test: 'Dreamland' (Hamish MacCunn).

1st. Mr. W. Roseveare.

Baritone. Eight entries.

Test: 'Hope, the hornblower' (John Ireland).

1st. Mr. Fred Stanley, Stratford.



Baritone (final). Three entries.

Test: 'The tourney' (Healey Willan).

1st. Mr. R. Hopkins.

Bass. Ten entries.

Test: 'Sir Nigel's song' (Monk Gould).

1st. Mr. F. W. Busby.

Girls' Solo Singing. Thirty-seven entries.

Test: The nightingale of Lincoln's Inn' (Herbert Oliver).

1st. Miss Nellie Norman.

Boys' Solo Singing. Twenty-one entries.

Test: 'O, bid your faithful Ariel fly' (S. Linley).

1st. Master John Bartindale.

#### ADULT CHOIRS.

Choral Societies. Two entries.

Tests: 'Evening scene' (Edward Elgar).

'Music, when soft voices die' (Granville Bantock).

1st. Essendine Choir, Paddington (Mr. W. Kendall).

Men's Choir. Three entries.

Tests: 'Song of the Bards' (Julius Harrison).

'Ward, the Pirate' (arr. by R. Vaughan Williams).

1st. Woodford Male-Voice Glee Singers (Mr. W. H. Friend).

East London and Essex. Two entries.

Tests: 'How beautiful this night' (Percy E. Fletcher), and an own-choice piece.

1st. Queen's Road Commercial and Art Centre, Dalston, 'Phyllida flouts me' (Lee Williams), (Mr. Walter Penn).

CHORAL SOCIETIES (small). Two entries.

Tests: 'Summer is gone' (S. Coleridge-Taylor), and an own-choice piece.

1st. Excelsior Choir, Chelmsford, 'Come, gentle swains' (Michael Cavendish) (Mrs. T. H. Waller).

CHURCH CHOIRS (Men and Boys). Four entries.

Tests: 'Be glad and rejoice' (Myles B. Foster).

Psalm xxviii., to the chants by Hopkins in 'Cathedral Psalter.'

1st. St. Michael and All Angels' Church, Little Ilford (Mr. F. E. Wilson).

The adjudicators were Messrs. James Bates, Oscar Bringer, Frederick Corder, Allen Gill, Dr. H. A. Harding, F. C. Field Hyde, Hermann Klein, Wesley Mills, George Oakley, Arthur W. Payne, Daniel Price, Charles F. Reddie, Dr. H. W. Richards, and Mrs. Louisa Walker.

For School Results see SCHOOL MUSIC REVIEW.

#### CARLISLE.—March 3, 4, 5.

Throughout this Festival the support of both competitors and audiences was satisfactory. The test-pieces represented on the whole the highest standard of difficulty that choirs and soloists in the neighbourhood have yet had to encounter, and some of the performances were below requirements; but such stiff schooling will bear fruit in the end. Mr. Harry Evans, who adjudicated, made the chief awards as given below.

#### CHILDREN'S COMPETITIONS.

Sunday School and other Choirs.

1st. Upperby (Miss A. Mann).

Village Day School Choirs.

1st. Keswick (Miss Helen Marshall).

2nd. St. Aidan's (Mr. J. Routledge).

Day School Choirs (Challenge Shield Class).

1st. Goodwin Boys (Mr. W. H. Reid).

2nd. Robert Ferguson Memorial (Miss R. Bigg).

Village Choirs (Challenge Shield Class).

1st. Carleton C.E. (Miss N. B. Archer).

2nd. Dovenby Voluntary School (Mr. T. L. Hayston).

Trio for equal voices (Challenge Shield Class).

1st. Goodwin Boys.

2nd. Robert Ferguson.

Sight-tests, with separate awards, were also imposed in several of the above classes. The children's programme ended with a combined performance, under Mr. Evans's direction, of the cantata, 'Mice in Council,' by W. McNaught.

#### BUSINESS CHOIRS, ETC.

Girls' Choirs.

One entry, Charlotte Street Young Women's Mutual (Mrs. Creighton).

Lads' Choirs.

1st. St. Aidan's Young Men's Club (Mr. J. Routledge).

Other Girls' Choirs.

1st. St. James's Girls (Mr. Sutton Jones).

#### ADULT VILLAGE CHOIRS.

Church and Chapel.

1st. Lorton Church (Rev. G. Pallister).

Treble and Alto Choirs.

1st. Hayton (Mrs. Neil MacInnes).

Choral Societies.

1st. Colthwaite (Mr. W. H. Reid).

2nd. Mosser (Miss Sewell).

Ladies' Choirs.

1st. Mosser.

2nd. Clifton.

This section of the competitions also terminated with a concert by combined choirs.

#### CHURCH AND CHAPEL CHOIRS.

First prizes won by Fisher Street Presbyterian, Upperby Church, and Cecil Street Primitive Methodist.

LADIES' CHOIRS (Open Class). Eight entries.

1st. Triphena (Miss M. E. Thompson).

2nd. Carlisle Madrigal (Mr. J. R. Cockbain).

#### CHORAL SOCIETIES.

1st. Scotby (Mr. W. H. Reid).

2nd. Brampton Madrigal (Mr. F. Drakeford).

#### MALE-VOICE CHOIRS.

1st. Goodwin (Mr. W. H. Reid).

#### CHORAL SOCIETIES (Challenge Shield).

Tests: 'The fortune-teller's story' (Fanning).

'Tell me, O love' (Parry).

'The silver swan' (Orlando Gibbons).

1st. Carlisle Madrigal (Mr. J. R. Cockbain).

2nd. Carlilol (Mr. W. H. Reid).

#### SIGHT-SINGING (Challenge Shield).

1st. Carlisle Madrigal.

2nd. Carlilol.

At the final concert the feature of the evening was a performance of Bach's 'Sleepers, awake' by a choir of 309, under the direction of Mr. Evans.

#### FIFE.—March 7, 8.

The most satisfactory feature of the third Fife Musical Festival, held at St. Andrews, was the entry list in the juvenile classes. There were four competitions in this section, the 1st prizes being won as follows: Scotch songs, Wormit (Mr. D. Allison); English folk-songs, Lundin Mill (Mr. T. A. Maxwell); Two-part song, Ferry-Port-on-Craig (Mr. R. Wedderspoon); Psalm-tune, Colinsburgh (Mr. T. Clark). Only two choral Societies—Cupar Choral Union (Mr. J. W. Cooper) and Newport Choral Society (Mr. R. Scott)—entered in the various classes provided; for obtaining the highest aggregate marks Newport were awarded the Wakefield Memorial Medal. In the Church Choir section, in which only Ferry-Port-on-Craig (Mr. R. Wedderspoon) and St. Andrews Martyrs' United Free Church (Miss E. A. Wallace) entered, the chief prize was won by the latter choir. The adjudicators were Dr. R. Vaughan Williams and Mr. Frederick Keel. The tests were admirably, if rather ambitiously, chosen. In the adult classes they included a chorus from Bach's 'O Light everlasting,' Morley's 'April is in my mistress' face,' Elgar's 'Evening scene,' Vaughan Williams's 'Sound sleep,' and Wesley's 'The Lord hath been mindful.'

## MANCHESTER TONIC SOL-FA FESTIVAL.

March 8.

The thirteenth Annual Manchester District Tonic Sol-fa Festival, held under the auspices of the Salford Municipal Entertainments Committee, and organized by the Manchester and District Tonic Sol-fa Association, again presented a full day's programme. So numerous were the entries in the various choirs that the adjudicator, Mr. Harry Evans, was busily employed from 10 a.m. till 9 p.m. in judging the 113 aspiring juvenile soloists, twenty-three pairs of duettists, and ten school choirs which had entered.

Ten choirs competed for the Alderman Keeney Challenge Shield, singing Coleridge-Taylor's 'Viking song' (unaccompanied), and a two-part sight-test. The results were as follows:

	Test-piece.	Sight-test.	Total.
1st. Grecian Street Council School, Salford (Mr. G. S. Smith)	58	...	38 = 96
2nd. Tootal Road Council School, Salford (Mr. J. E. Davies)	54	...	36 = 90

The following were the test-pieces and chief prize-winners in the other classes:

- Junior Boys' Solo.—'The primrose' (Randegger), W. Shaw (Grecian Street).  
 Junior Girls' Solo.—'Alpine song' (J. Ireland), Bessie Evans (Longsight).  
 Senior Boys' Solo.—'Where'er you walk' (Handel), Frederick Walton (Moseley Road).  
 Senior Girls' Solo.—'Daybreak' (F. N. Lohr), Connie Welsh (Grecian Street).  
 Duet Competition.—'Oh! the summer' (S. Coleridge-Taylor), Mary Irving and Edith Whittaker (Longsight).  
 Individual Ear-test Competition.—Elsie Boardman (Grecian Street).

## WANSBECK (MORPETH).

March 14, 15.

On this occasion Dr. A. H. Brewer adjudicated. The chief awards were as follows:

## SCHOOLS (attendance under 100).

- Tests: 'You are old, father William' (McDonald).  
 'Cradle-song' (Brahms).

- 1st. Belsay (Mr. McFirth).  
 2nd. Netherwitton (Miss Temple).

## SCHOOLS (attendance over 100).

- Tests: 'Cradle-song' (Cornelius).  
 'Oh! the summer' (Coleridge-Taylor).

- 1st. Morpeth C.S. (Miss Forster).  
 2nd. Pegswood (Mr. W. C. Atkinson).

## VILLAGE CHORAL SOCIETIES.

- Test: 'From Oberon in Fairyland' (Stevens).

- 1st. Longframlington.  
 Test: Madrigal: 'When flow'ry meadows' (Palestrina).  
 1st. Bedlington.

## CHORAL SOCIETIES (Open Class).

- Tests: 'Spring returns' (Luca Marenzio).  
 'Evening scene' (Elgar).

- 1st. Ashington.  
 2nd. Felton.

There were also competitions for Church and Chapel Choirs (1st, Netherwitton), male-voice choirs (1st, Felton) and female-voice choirs (1st, Ashington). The proceedings concluded with a performance of Macfarren's 'May-day', under Lieut.-Col. Orde's conductorship.

## CHILDREN'S CHOIRS (age under 15).

- Tests: 'In Mary's garden' (E. M. Boyce).  
 'How merrily we live' (Este).

- 1st. Morpeth.  
 2nd. Netherwitton.

## BLACKPOOL.—October 13-18.

(FROM A CORRESPONDENT.)

The next Blackpool Festival, some particulars of which are just available, will occupy the whole of the week October 13-18. Many eminent conductors, critics, and

performers have accepted invitations to adjudicate, including Mr. Michael Balling (conductor of the Hallé Orchestra); Dr. Richard R. Terry (Westminster Roman Catholic Cathedral); Mr. J. A. Rodgers (Sheffield Festival); and Dr. McNaught, who will act in this capacity on October 18. Madame Marie Brema, Madame Edith Hands, Miss Fillinger, Dr. McNaught, Messrs. Frederic Austin, Hermann Klein, R. J. Forbes, F. Bonavia, W. Granger, and others, will take charge also of various classes during the week.

Whilst retaining the attractive feature of the Rose Bowl in the vocal solo classes, determined efforts appear to have been made to put this award on a sounder artistic basis. Operatic arias have been placed in classes by themselves, along with duets and quartets in costume, these having been chosen this year from Puccini's 'La Bohème,' and will have to be memorized. Thus simplified, the solo classes will be subdivided into lyrical and dramatic, the music being chosen from lieder and art-songs only. Berlioz's 'L'Absence,' Brahms's 'Mainacht,' Bach's 'Hebt euer Haupt empor,' and Strauss's 'Hymnus' come in the former division, the dramatic songs being Max Bruch's 'Ave Maria' (from 'Feuerkreuz'), Bantock's 'Sappho' and 'Frishtah's Fancies' cycles, and Hugo Wolf's 'Prometheus.' Two rose bowls will be awarded to the best lyrical and best dramatic singer, the difficult task of decision being entrusted to Madame Marie Brema. The selection of so eminent a singer for this purpose will certainly enhance the value of this feature of the Festival. The music on the closing day as usual promises several interesting novelties. In the principal male-voice class one of Bantock's Greek tragedy choruses must be prepared, as well as Brahms's 'Alt-Rhapsodie' (now obtainable in a cheap edition), which is the chief work. Choirs must bring their own contralto soloist (a special prize going to the best singer of the solo portion), and the three best choirs are to give a joint rendering in the evening under a conductor and contralto soloist provided by the Executive, the work being performed with pianoforte accompaniment, a noble climax to the week's work being thus provided. In the female-voice class a new and hitherto unperformed motet of Berlioz, and a recently-composed setting by Julius Harrison of Shelley's 'Music, when soft voices die,' are the selected tests, both in six-part harmony. The Challenge Shield mixed-voice choirs will gain acquaintance with Hugo Wolf's fine dramatic choral ballad, 'Der Feuer-reiter,' never before accessible in an English version, although Wolf's solo setting of the same Mörike ballad is occasionally performed at lieder recitals. In addition there will be Miss Ethel Smyth's setting of Dante Rossetti's sonnet 'Sleepless dreams,' and Marenzio's six-part madrigal, 'Cedant l'Antiche,' specially issued in an English garb, thanks to the researches of that great madrigalian authority, Lionel Benson. Another Italian madrigal, Palestrina's 'When from the realm supernal,' will be studied by the smaller mixed-voice choirs, along with a finely-imaginative setting by a South Wales critic-composer, Cyril Jenkins, of verses written by Samuel Langford, entitled, 'A hymn to the soul.' Mr. Balling will hear the orchestras in Cornelius's 'Barber of Bagdad' overture, and Ernest Austin's string orchestral Variations on the old tune 'The Vicar of Bray.'

A competitive musical Festival for boys and girls under sixteen years of age will be one of the features of the Children's Welfare Exhibition, promoted by the *Daily News and Leader*, to be opened in the Rusholme Exhibition Buildings, Manchester, on May-Day. Beginning on May 5, the Festival will continue each day until the 17th, when it will be wound up by a concert. Thirty-nine competitions, divided into three sections—choral classes, vocal solo classes, and instrumental classes—are announced.

The competition for the Smith-Dorrien Cup, organized by the Naval and Military Musical Union, was held at Aldershot on March 8. The 'March of the Men of Harlech' and Doring's 'Far down the green valley' were the tests, which choirs of eight to twelve voices were called upon to sing, and the result was as follows: 1st, Somerset Light Infantry; 2nd, Welsh Regiment; 3rd, Twelfth Brigade Royal Field Artillery. There were six entries. Dr. Percy Buck adjudicated.

*This Supplement is part also of the May issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.*

The

# Competition Festival Record

No. 58.

*Our June issue will be specially enlarged in order that reports may be given of the numerous Festivals held late in April (with which we regret we are unable to deal in our present issue), and others, including Morecambe (May 1-3) and Birmingham (May 20-24), to be held during May.*

## THE ASSOCIATION OF COMPETITION FESTIVALS ANNUAL MEETING.

The Annual Council Meeting and Conference of the Association of Musical Competition Festivals will be held in the University Hall, Leeds, on Friday and Saturday, June 27 and 28. The programme announced, subject to alteration, is as follows:

### FRIDAY, JUNE 27.

- 11 a.m. 'Objects of the Association and Review of Festival Competition Work.'  
By Lady Mary Trefusis and Dr. W. G. McNaught.
- 11.30 a.m. 'Choice of music for Competition.'  
By Dr. W. H. Hadow.
- 12 a.m. 'Local effects of Festivals.'  
By Mr. J. A. Fuller Maitland.
- 2.30 p.m. 'Money prizes.'  
By Mr. Herbert Thompson.
- 3 p.m. 'Instrumental music in Competitions.'  
By Mr. Fricker.
- 3.30 p.m. 'Church and Chapel choirs in town and village in relation to the Festival Movement.'  
By Mr. Sydney H. Nicholson.

### SATURDAY, JUNE 28.

- 10 a.m. 'Some points in a school singing lesson.'  
By Mr. W. Godson.
- Illustrated by a Class of Boys from Quarry Mount Council School. Teacher, Mr. H. Exley. In addition three school choirs will each render two items.
- 11 a.m. 'Choice of music for schools and the importance of sight-reading for children.'
- 11.30 a.m. 'Technique of conducting.'  
By Dr. Bairstow and Mr. Harry Evans.
- 12.15 p.m. 'Folk-songs and Dances' (with illustrations).  
By Mr. Cecil Sharp.

It is hoped that a rehearsal of the Leeds Festival Chorus may possibly take place on June 28, and members of the Conference may be invited to attend.

Address of Acting Secretary.—Miss E. Maddock, 12, Buckingham Street, Strand, London, W.C.

## AN ADJUDICATOR'S TOUR.

As it is impossible to give a full report of the numerous competitions that have taken place recently, I propose to give some brief general remarks on the Festivals with which I have been personally concerned as an adjudicator.

### WEST HARTLEPOOL.—March 25.

It says much for the musical interest of the inhabitants of this town of workers, that so many elected to spend their Bank Holiday in listening to music or competing in the commodious Town Hall. Junior solos, vocal and instrumental, occupied the morning, and brought forward some good talent. The school choir singing was also satisfactory, the Galley's Field children especially showing skilful training. Elwick Road also excelled in one class. There were about fifty adult soloists who battled with:

Soprano—'So shall the lute' (Handel).  
Contralto—'Thou shalt bring them in' (Handel).  
Tenor—'Be thou faithful' (Mendelssohn).  
Bass—'Young Dietrich' (Henschel).

The chief interest of the event was, however, the male-voice choir class. The stipulated test was Blumenthal's effective and virtuoso part-song 'What care I how fair she be' and an 'own-choice' piece. Never anywhere have I heard finer male-voice choirs. The vehemence and dramatic intensity of expression, splendid equipment, tone, and practically perfect technique displayed, made the occasion memorable.

Cleveland Harmonic came out first, but only a shade in front of the Excelsior Male-Voice Choir. The arrangements for the day were admirably carried out, under the guidance of the hon. secretary, Mr. T. J. Bryant.

### OAKHAM (RUTLAND).—April 2, 3.

This Festival was originated by the Hon. Lady Charles Fitzwilliam (who resides in Oakham), and has since been carried on by an influential committee of residents. The Dowager Countess of Ancaster takes a lively interest in the event. The appeal is mainly to the surrounding villages. Only choirs junior and senior are catered for. Nine villages sent school choirs and twelve villages adult choirs. In no other countryside centre is more useful work being accomplished. The lively interest of the troops of children and villagers, some of whom come from distant parts by road, was refreshing. All the musical work showed painstaking preparation, and a great deal of it was excellent. Altogether the steady progress made here was an object-lesson in the educational value of the Festival. The juniors sang collectively after the competition. The Somersetshire song, 'Dashing away with the smoothing iron,' with its obvious melody and irresistible swing of rhythm, was greatly enjoyed by the audience and performers.

In the Madrigal Section, in which the test was Morley's 'April is in my mistress's face,' Ridlington sang very well indeed and gained a first place. In the Anthem Class, the Oakham Church Choir, under Mr. Nicholson, gave a beautiful performance of S. S. Wesley's impressive anthem 'Thou wilt keep him in perfect peace,' and were awarded the first prize. Seven choirs sang in this section. In the chief choral class some really excellent choir training was exhibited. The tests were 'On Jordan's banks' (Max Bruch) and 'Chorus of shepherds' (Schubert). The Oakham Choir again was first, but Uppingham, Wing, Langham, and Whissendine were very close behind. Ten choirs competed.

In the female-voice choir class there were seven competitors, and Exton, under Lady Norah Noel, was first. The test was Dr. Walford Davies's trio 'The Lamb.' A successful evening concert was given, at which the combined adult choirs sang under the direction of Mr. R. Sterndale Bennett, the music-master of the famous Uppingham School.

#### WEST SUSSEX (CHICHESTER).—April 4, 5.

This is a new Festival, the outcome of much personal attention by the Duchess of Norfolk (Arundel Castle), who is the President of the Association of Competition Festivals. Chichester was chosen as a centre because it rejoices in the possession of a good hall. The first day was devoted to town and village choirs. The following places were represented: Arundel, Worthing, Chichester, Horsham, Bognor, Bignor, Boxgrove, Bury, Eastergate, Lancing, Lower Beeding, Poling, Lyminster, Rustington, Sidlesham, Warnham, Pulborough, Burpham, Woolbeding, Fittleworth, Graffham and East Lavington, Lodsworth and Rackham.

Chichester Bishop Otter College, under Mr. F. W. Crowe (the Cathedral organist), was very successful in the female-voice choir section, as were other choirs under the same conductor. Ten village choirs sang Smart's 'A song for the seasons' and Rustington Parish Choir came out first, Lower Beeding Choral Society second, and Eastergate Musical Society third. An evening concert by the combined choirs drew a large audience. Miss Ada Forrest was the soloist.

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April 10, 11, 14, 15.

The general opinion expressed at the fourth Festival of the Cornwall County Music Competitions was that the movement shows definite progress in numbers and standard each year, and that its influence was being proved by a growth of musical Societies in remote districts, a raising of the standard of ideals and of performances, and a spread of knowledge of music of good class. The music given for preparation was well chosen, but in some cases was ambitious. 'Lauda Sion' was required for combined choral singing in the classes for towns and villages, but a more difficult task was given to those from larger centres in Brahms's 'Song of Destiny,' the demands of which were by no means fulfilled. Lady Mary Trefusis personally organized and directed the proceedings, and the adjudicators were Dr. Walford Davies and Dr. Percy Buck.

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In the female-voice choir class there were seven competitors, and Exton, under Lady Norah Noel, was first. The test was Dr. Walford Davies's trio 'The Lamb.' A successful evening concert was given, at which the combined adult choirs sang under the direction of Mr. R. Sterndale Bennett, the music-master of the famous Uppingham School.

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#### OTHER RESULTS.

Orchestral playing, one entry.—Redruth Wesley Y.M.B.C., 73.

Vocal quartets.—St. Ives, 72.

Women's choirs.—Camborne, 84; Tuckingmill, 81.

Men's choirs.—Gunnislake, 73; Devoran, 67; St. Stephen's, 65; Land's End, 74; St. Day, 71; Germoe, 67.

Choral Societies.—Anthems: Truro Wesley Choir, 82; Penryn, 78; St. Austell, 68; Sticker, 74; St. Stephen's, 73; Fowey Wesley Choir, 70.

Madrigals.—St. Day, 80; Land's End, 75; St. Feock, 79; Truro Philharmonic, 79; Bodmin Philharmonic, 76.

Accompaniment.—Mr. C. Faulkner Mutton (Torpoint), 81; and Miss G. Carling (Truro), 80.

Women's choirs.—Fowey Wesleyan Choir, 68; Devoran, 64; Tucking Mill, 77; Marazion, 70.

Men's choirs.—Devoran, 70.

Choral Societies.—Land's End, 70; Fowey Wesley.

#### HEXHAM (TYNEDALE).—April 12.

Mr. Harry Evans was the adjudicator in a successful day's competition which covered the usual ground of juvenile and adult choral singing. His chief awards were made to the following choirs:—Haltwhistle Vocal Union (female voices), Stocksfield Baptist Church Choir, Haltwhistle Assembly Mission, Chopwell Male-Voice Choir, Prudhoe Wesleyan Church Choir (sight-reading), Allendale (small choral Societies) and Acomb and District Choral Society (large choral Societies). In the last-mentioned class the tests were Berlioz's 'Thou must leave Thy lowly dwelling' and Parry's 'Come, pretty wag, and sing.'

#### KIDDERMINSTER.—April 15-19.

The 'Worcestershire Competitions,' held at Kidderminster for the second time, have so far advanced in scope and popularity that they occupied four days and the attention of four adjudicators—Dr. R. R. Terry, Dr. Walford Davies, Mr. S. Filmer Rook, and, for composition, Mr. Ernest Newman.

In the competitions for club and factory choirs, the chief prizes were taken by St. John's Female-Voice Choir (Kidderminster), Halesowen Adult School Male Choir, and Fownes' Works Choral Society (Worcester).

The chief choral events were well attended by both public and competitors. In those for choirs of ladies' and boys' voices Newland Choir, boys (Mr. Claud Biggs) and Astwood Bank Ladies' Choir (Mr. A. Hodges) won the first places. Holly Mount Church Choir (Mr. Jones) were the best of three choirs from places of worship; Cotteridge (Mr. Walker) the best of three male-voice choirs. In a competition for plain-song, Dr. Terry awarded the prize to St. Leonard's, Newland. Hubert Bath's 'Spring wind' was imposed as the chief mixed-voice test. It proved over-exacting, but Kidderminster Choral Society (Mr. Glove) gave a very creditable interpretation that gained them the first place.

The chief awards in the Junior Competitions were made to Lea Street Girls (Miss Young), St. James's, West Malvern (Miss Burston), and St. George's Girls (Miss Horton). This section concluded with a combined performance of Rathbone's 'Vogelweid the Minnesinger,' under Mr. Filmer Rook's direction.

#### ASHBOURNE (DOVE AND CHURNET VALLEYS).

The competitions for village choirs were heard at this village on April 17, Mr. W. McNaught, jun., being the adjudicator. In the juvenile classes, Norbury, Ashbourne Girls, and Ashbourne Cecilia, won the chief prizes, and among the adult choirs Snelston achieved the greatest number of successes. Miss F. Llewellyn (soprano) and Mr. A. R. Fairclough (bass) were the best of the solo singers.

#### ALDERLEY EDGE.—April 18, 19.

The third musical Festival on a large scale held in this pretty Cheshire village proved a successful one from every point of view, evoking as it did great enthusiasm, keen competitions, and a record number of entries.

The test-pieces and prize-winners in the three choral classes were as follows:

##### FEMALE CHOIRS (Local).

Test: 'May bells and the flowers' (Mendelssohn).

1st. Alderley Edge Girl Guides' Choir B (Mr. T. B. Bridge).

2nd. Alderley Edge Girls' Club (Miss A. Miller).

##### VILLAGE CHOIRS (Local).

Test: 'Song for twilight' (C. H. Fogg).

1st. Wilmslow Wesleyan Choir (M. Nanney).

2nd. Handforth Church Choir (E. Harris).

##### MALE-VOICE CHOIRS (Open).

Test: 'Evening' (L. de Call).

1st. Talke Glee Singers (Mr. F. J. Bosson).

2nd. Longsight Male-Voice Glee Club (Mr. G. Crimes).

The adjudicators were Mr. R. H. Wilson, Mr. E. J. Cunnah, Dr. T. Keighley, and Miss Lilian M. Tipping.

#### ILKLEY (WHARFEDALE).—April 18, 19.

An interesting two-days' competition was held, with Dr. Percy Buck as adjudicator. Some good results were obtained. The tests in the chief choral class were Brahms's 'In Autumn' and Balfour-Gardiner's 'Cargoes.' The result was as follows:

##### CHORAL SOCIETIES (all villages).

1st.	Burley-in-Wharfedale (Mr. J. F. P. Drake) ...	72
2nd.	Pool Choral Union (Mr. E. A. Midgley) ...	52

In other choral classes the following were the results:

##### CHURCH OR CHAPEL CHOIRS

(Male-voices, in large villages).

1st.	Ilkley Parish Church Choir (Mr. T. Hirst) ...	71
2nd.	Baildon Parish Church Choir (Mr. B. M. Hullay) ...	61

##### FEMALE-VOICE CHOIRS (all villages).

1st.	Pool Choral Union (Mr. E. A. Midgley) ...	60
2nd.	Ilkley St. Cecilia Society (Mr. A. T. Akeroyd) ...	58

##### MALE-VOICE CHOIRS.

1st.	Nelson Arion Glee Union (Mr. Lawson Berry) ...	136
2nd.	Colne Orpheus Glee Union (Mr. L. Greenwood) ...	129
3rd.	Brierfield Male-Voice Choir (Mr. George Walmsley) ...	127

##### MIXED-VOICE CHOIRS.

1st.	Bradford Vocal Union (Mr. John Barker) ...	122
2nd.	Brighouse Glee and Madrigal Society (Mr. Arthur Nettleton) ...	120
3rd.	Ilkley St. Cecilia Society (Mr. A. T. Akeroyd) ...	117

##### SECONDARY SCHOOLS (Girls).

1st.	Girls' High School, Ilkley (Miss Ramsden) ...	67
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#### YORK.—April 19, 21, 22.

The support given to the open classes in this Festival was not satisfactory, and a proposal is on foot to hold this section in the Autumn, when there are fewer rival competitions. The village classes, however, were well attended, and yielded some excellent results. The adjudicator was Mr. Harry Evans, who awarded the chief prizes to the following choirs:

Large Village Schools—Naburn (Mr. H. Calvert).  
Town Schools—Church Square, Harrogate, and Poppleton Road C.S.

Village Challenge Cup—1st, Wykeham; 2nd, Monk Fryston.

Female-Voice Choirs—Honesty Girls' Club, and, in the open class, York Ladies' Glee Club.

Male-Voice Choirs—York.

Mixed-Voice Choirs—York Co-operative Choir.



This Supplement is part also of the June issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

# Competition Festival Record

No. 59.

## THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

We remind our readers that the Annual Conference will be held at Leeds (University Hall) on Friday and Saturday, June 27 and 28. We gave the programme of papers to be read, &c., in full in our last number. The Conference will begin June 27 at 11 a.m., and continue until 4.30 p.m. On June 28 the meeting will begin at 10 a.m., and go on until about 1 p.m.

At 3 p.m. there is to be a rehearsal of the Leeds Festival Choir, under Sir Edward Elgar, admission to which (by ticket) will be afforded to members attending the Conference.

For all further particulars, application should be made to Mrs. Argles, Eversley, Milnthorpe, Westmorland, who is honorary secretary to the Conference.

We deeply regret to have to record the death on May 5 of Miss Mary Egerton, the co-honorary secretary of the Association. An obituary notice appears in the *Musical Times* and the *School Music Review*.

At the opening meeting of the Aberdeen Festival on May 21, Lord Aberdeen announced that he had received the following letter from Buckingham Palace: 'The King is graciously pleased to consent to become the patron of the North-East of Scotland Fifth Musical Festival.' This statement was received with great enthusiasm. Aberdeen is indeed exceptionally honoured. Professor Terry, the originator and chief stay of the Festival is, we regret to say, too unwell to take any part in its operations this year. Let us hope that the recognition of his efforts by His Majesty will help to restore him to health quickly. We shall report the Festival in our next issue. A portrait of Professor Terry, and a sketch of his interesting career, appear in the *Musical Times* this month.

### MORECAMBE.—April 29, 30; May 1, 2, 3.

A Festival at Morecambe irresistibly awakens memories of former gatherings at this Lancashire seaside resort. Those of us who have been long associated with the event, and are proud of the record, cannot but see Gorton and Howson reincarnated as it were in all its doings. To-day, when the Festival movement has made such strides as an exponent of all the best *a cappella* music by the old and the most modern masters, the work of these two men who dreamed dreams and realised them is not sufficiently recognised. At the right moment they broke through shackling conditions and boldly forged new paths, and practically created the particular type of competitive Festival which is now followed at the greatest events held in this country.

Did the 1913 programme realise the ideals of the Morecambe founders? Perhaps not very thoroughly, but all the same it was full of good things. It is obviously no easy task to choose sixty or more pieces that will be the right thing for the numerous grades of competitors, from the infant school to the finest choirs in the land. Their possibilities must be

considered. As for some critics, it would pass the wit of man and give great trouble to the Angel Gabriel to meet their various exiguous tastes. Four works were specially composed for this year's Festival. These were a long male-voice part-song, 'Dominus illuminatio mea,' by Dr. Walford Davies; 'Music when soft voices die,' by Granville Bantock; 'Spring,' an eight-part chorus by Dr. Hathaway; and a children's cantata, 'The mouse and the lion,' by Alfred Hollins.

The concerts included the children's cantata named above, the 'Bon-Bon' choral suite by Coleridge-Taylor, and most notably the movement 'All flesh is grass,' from the German 'Requiem' of Brahms, which was given in memory of the late Canon Gorton. Other outstanding features were a church choir Festival in which six choirs took part and which was conducted by Mr. Sydney H. Nicholson (organist of Manchester Cathedral), and a free church Festival in which nine choirs took part and which Mr. Harry Evans conducted.

'The mouse and the lion' was sung from memory by about 500 children and went very well indeed, the composer accompanying. Dr. McNaught conducted.

At the miscellaneous concert, at which there were competitions for fishermen's choirs that were exceedingly interesting because of the unexpected refinement of the singing, Miss Ethel M. Kemish gave a vocal recital, and the combined choirs performed very finely Max Bruch's 'On Jordan's banks,' conducted by Mr. Harry Evans.

The most important concert was that referred to above, at which the 'Bon-Bon' suite and the 'Requiem' selection were given. The choir was formed from four local bodies and the Nelson Orchestra, and was conducted by Mr. Harry Evans with conspicuous ability. In the choral suite Mr. Charles Tree was engaged as the soloist, but owing to sudden indisposition he was compelled to withdraw during the performance and Mr. Evans sang the part until a pause allowed another singer to come forward. The 'Requiem' had a very impressive performance, the audience standing throughout. It was a touching tribute to the memory of Canon Gorton, and all the more pathetic because it was submitted not by outsiders, but by those who knew him well.

The following eloquent appreciation by Mr. John Hatch, the present President, appeared in the programme:

'Since last I addressed you Charles Vincent Gorton has passed away. Not again will his inspiring enthusiasm hearten us to our task; not again his cheery welcome encourage to success, his open-hearted sympathy make failure seem almost a reward. But the spirit of his views and his ideals remains with us. Evermore must it be the motive power of our efforts to maintain worthily that high heritage of noble achievement, with which to enrich us he gave the finest of his intellect, the tenderest emotions of his heart. Gorton! Howson! Together, they started this great Festival movement. Together they brought it to a fulness undreamt of in the beginning. Together, now—and we? We who are left! We have set up a memorial that shall

keep their names for ever in men's eyes. With music of solemn Requiem we strain across the gulf impassable if only we may bring to them our message of reverence and love, and our assurance we are greatly striving to carry forward, ever forward, the banner they unfurled.

The following is a summary of the chief entries and results:

#### FEMALE-VOICE CHOIRS (Local).

Tests: 'Spring day' (A. E. Horrocks).  
'Love is a sickness' (Sweeting).

- 2nd. Burton-in-Lonsdale Choir (Mr. J. E. Constantine).  
Hornby Ladies' Choir (Miss G. M. Illidge).  
1st. Yealand Choral Society (Mr. Percy W. de Courcy Smale).  
Galgate Female-voice Choir (Mr. C. Sherard Spooner).  
Giggleswick Vocal Class (Mr. E. Paulton Brookes).  
Cockerham Choir (Miss Lilian Brash).  
Burton Choral Society (Mr. John Atkinson).

#### MIXED-VOICE CHOIRS (Local).

Tests: 'Daffodils' (Montague F. Phillips).  
'Love's jesting' (Reger).  
'Diaphenia' (Stanford).

- Burton Choral Society (Mr. John Atkinson).  
1st. Yealand Choral Society (Mr. Percy W. de Courcy Smale).  
Galgate Choral Class (Rev. C. S. Spooner).  
2nd. Hornby Glee Class (Miss G. M. Illidge).  
3rd. Burton-in-Lonsdale (Mr. J. E. Constantine).

#### FEMALE-VOICE CHOIRS (Local).

Tests: 'Song of the summer winds' (Fletcher).  
'Dawn' (Buck).

- 3rd. Bentham Musical Society (Mr. J. E. Constantine).  
1st. Morecambe Female-Voice Choir (Miss R. Duff).  
Morecambe West End Choir (Mr. S. Morphet).  
2nd. Settle Choral Society (Ladies) (Mr. Fredk. Lord).  
Morecambe Vocal Union Ladies' Choir (Mr. G. H. Sutcliffe).  
Morecambe Green Street Wesleyan Choir (Mr. M. Stoddard).  
Arnsdale Choral Society (Mr. F. Leonard Barton).  
Morecambe Clarence St. U.M.C. Ladies' Choir (Mr. James Cooper).

#### FEMALE-VOICE CHOIRS (Open Class).

Tests: 'Whitsun song' (Hegar).  
'The Spanish gipsy girl' (Lassen).

- 2nd. Padiham Ladies' Choir (Mr. E. Hitchon).  
Sale and District Musical Society (Mr. Alfred Higson).  
Armsley Choral Society (Mr. H. H. Pickard).  
'Carliol' Choir, Carlisle (Mr. W. H. Reid).  
'Triphena' Ladies' Choir (Miss M. E. Thomson).  
Carlisle Madrigal Society (Mr. John R. Cockbain).  
Morecambe Madrigal Society (Mr. Percy W. de Courcy Smale).

- 1st. St. James' Ladies' Choir, Barrow (Mrs. T. M. Bourne).  
Greta Ladies' Choir, Keswick (Miss Helen Marshall).  
Ancrofts Girls' Institute Choir (Miss Say Ashworth).  
Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).  
3rd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).

#### MIXED-VOICE CHOIRS (Open Class).

Tests: 'Music, when soft voices die' (Bantock).  
'Spring' (Hathaway).  
'Thro' groves sequestered' (Holbrooke).  
'Ye that do live in pleasures plenty' (Wilbye).  
Haverigg (Millom) Madrigal Society (Mr. H. G. Cooke).

The William Woolley Choral Society, Nottingham (Mr. William Woolley).

Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).

Carnforth Choral Society (Mr. Ernest E. Unsworth).  
Sale and District Musical Society (Mr. Alfred Higson).  
Barrow Madrigal Society (Mrs. T. M. Bourne).

- 2nd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).  
3rd. Carlisle Madrigal Society (Mr. John R. Cockbain).  
1st. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).

- 4th. Armsley Choral Society (Mr. H. H. Pickard).  
Morecambe Madrigal Society (Mr. Percy W. de Courcy Smale).

#### MALE-VOICE CHOIRS (Open Class).

Tests: 'The sailor's return' (Fletcher).  
'Wanderer's song' (Deliuss).  
'Song of the robbers' (Weingartner).  
'Dominus illuminatio mea' (H. Walford Davies).

- 3rd. Habergam Glee Union (Mr. E. Hitchon).  
2nd. Southport Vocal Union (Mr. J. C. Clarke).  
Whitehaven Male-Voice Choir (Mr. H. R. Wolegel).  
Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).  
1st. Nelson Arion Glee Union (Mr. Lawson Berry).

Other results were as follows:

#### MALE-VOICE CHOIRS (B).

- 1st. Barrow Madrigal Society (Mrs. Bourne).  
2nd. Carlisle Glee Union (Mr. Will C. Dorley).

#### MALE-VOICE CHOIRS (C) (eight entries).

- 1st. Blackpool Glee and Madrigal (Mr. H. Whittaker).  
2nd. Morecambe West End Choir (Mr. S. Morphet).

#### MIXED-VOICE CHOIRS (B).

- 1st. 'Carliol' Choir, Carlisle (Mr. W. H. Reid).

#### FULL ORCHESTRAS.

Test: First movement from Mozart's G minor Symphony.

- 1st. Slaithwaite Philharmonic Society (Mr. Arthur Armitage).  
2nd. Nelson Congregational Orchestra (Mr. H. Townley).

#### CANTATA CLASS.

Test: 'Bon-bon' Suite (Coleridge-Taylor).

- 1st. Bentham Musical Society (Mr. J. E. Constantine).

#### GIRLS' FRIENDLY SOCIETIES.

- 1st. Morecambe (Miss Duff).  
2nd. Lancaster (Miss L. Brash).

#### SOLO SINGING.

Miss Alice M. Guest (soprano), Miss May Ride (contralto), Mr. Sam Bromley (tenor), Mr. Walter Mason (baritone), Mr. Thomas Haworth (bass).

The adjudicators were: Dr. McNaught, Dr. H. Walford Davies, Mr. Harry Evans, Mr. S. H. Nicholson, Mrs. B. Dr. J. W. G. Hathaway, Mr. C. H. Fogg, Mr. Charles Tree, and Mr. W. Granger.

The School Choir results are recorded in the SCHOOL MUSIC REVIEW.

#### MIDLAND FESTIVAL, BIRMINGHAM.

May 17, 20 to 24.

This Festival has now assumed gigantic proportions. In occupying six days and drawing about 7,000 competitors (the numbers reckoned by entries were nearer 8,000, but there were double entries in some cases) it has made a record in this country.

The great Town Hall, the small theatre, the large theatre, concert room and another room of the Midland Institute, and the Temperance Hall, were kept going to the embarrassment of the audiences and especially of the critics who desired to be in at least two places at once.

The adjudicators were:—Dr. W. G. McNaught, Mr. Harry Evans, Dr. R. R. Terry, Dr. Henry Coward, Dr. W. H. Harris, Dr. H. Walford Davies, Mr. Dan Godfrey, Dr. D. Vaughan Thomas, Mr. George H. Mercer, and Lieut. J. Ord Hume (brass band contests).

It is hopeless for us to give more than a summary of the doings at this colossal event. The programme-book—a wonderful production, consisting of 128 large and closely-printed pages—gives a full list of competitors, the tests with annotations, and the words of all the vocal music used at the competitions and the concerts, and it was sold at sixpence! One hundred and ten pieces are enumerated, and about 170 choirs are listed.

Every evening there were concerts combined with the competitions. On the children's day the chief feature of the programme was the cantata, 'The Luck of Edenhall' (Sydney H. Nicholson), which was performed under Dr. McNaught's direction with much success, the 600 children having memorised the music. The most important work undertaken at the concerts was a performance of Bach's great 'Magnificat.' All the solos, the duets, the trios, and the choruses had been the subject of competition during two days, and the most competent performers were combined with the Birmingham and Midland Institute School of Music Students' Orchestra for the performance. It had been arranged that the conductor of the choir that stood first should conduct the performance of the whole work. This without a rehearsal of the band, the soloists, and the combined choirs! In the end this course was abandoned, and Mr. Harry Evans, who is becoming a regular emergency man (see his appearance at Morecambe as a baritone soloist) came to the rescue. Of course he secured in his masterful way a satisfactory performance.

The strongest feature of the competitive scheme is the class for prize choirs—that is, choirs that have won prizes at other Festivals in the country. These were divided into female-voice, mixed-voice, and male-voice, and many of the finest choirs to be heard in this country responded.

Mrs. Bourne and her Barrow Choir earned the greatest distinction; and Mr. Whittaker's Blackpool Choir, as well as Mr. Aldous's Lancaster Choir, gave performances of scarcely less high merit. Portsmouth, under Mr. W. E. Green, gave a remarkable virtuoso interpretation of Bantock's 'Leprehaun,' a part-song which is as extraordinarily effective as it is technically difficult. Nelson in the male-voice choir section displayed thrilling dramatic power in Hegar's 'Phantom Host,' and the singing of 'Ophelia' (Berlioz) in the female-voice choir section was as beautiful as one could desire.

Three full orchestras and four string orchestras competed. The Slaithwaite Philharmonic Society (Mr. Arthur Armitage) were first in the former class, the test being the whole of the E minor Symphony (Schubert), and the Moseley Musical Club String Orchestra (Mr. T. Henry Smith) were first in their class, the tests being the Larghetto and Finale of Dvorák's Serenade in E.

The solo-singing competitions brought forward some exceptionally fine singing, more especially in the soprano and baritone classes. No one who heard it is likely to forget the singing of Miss M. Barlow (Altrincham) in 'My heart, ever faithful,' and the extraordinarily beautiful song, 'Was it a dream?' (Sibelius); or that of Miss K. Davies (Birmingham) in 'The young nun' (Schubert), or that of Mr. Herbert Simmonds (Harborne) in Purcell's 'Ye twice ten hundred deities,' and 'Wie bist du meine Königin' ('Thou art my queen') by Brahms.

Another remarkable class was that for advanced pianists, in which the test was Liszt's Concert Study in D flat. Fifty-eight candidates from various parts of the country competed. A preliminary trial sorted the number down to six, and finally the first place

was accorded to Richard Gourley, a blind boy from Acock's Green, and the second place to Miss V. Assinder, of Moseley. In another pianoforte class, sixty-six candidates played Korngold's 'Wichtelmännlein,' Miss G. D. Dampier, of Birmingham, winning the first place.

Below we give most of the choral results. Some features of the Festival and details of the performances in the chief sections must be left for comment on another occasion. But a grateful tribute should be paid at once to Messrs. Bowker and Stevens, the honorary secretaries, upon whom fell the tremendous burden of organizing this event. The business arrangements of the Festival were a miracle of foresight and industry.

## FEMALE-VOICE CHOIRS.

Tests: 'Come away, death' (Harrison).

'Encinctur'd with a twine of leaves'

(Coleridge-Taylor).

Ladies' Priory Choir, Birmingham (Mr. S. G. Moore).

Birmingham Ladies' Choir (Mr. W. Johnson Peters).

Alcock Street Adult School Girls' Club Choir,

Birmingham (Mr. Arthur Wright).

The 'Riley Hall' Ladies' Choir, Birmingham

(Mr. William Bennett).

Moseley Musical Club Ladies' Choir (Mr. Charles Hyde).

2nd. Wednesbury and District Ladies' Choir (Mr. Ernest Amphlett).

1st. 'St. George's Singing Class,' Redditch (Rev. G. L. Michell).

St. Paul's College Choir, Edgbaston (Mr. James Makepeace).

## MALE-VOICE CHOIRS.

Tests: 'If I had but two little wings' (Hamand).

'Song of the bards' (Julius Harrison).

2nd. Aston Male-Voice Choir (Mr. F. J. A. Eccles).

Brockmoor Male-Voice Choir (Mr. W. Johnson Woodall).

Cradley Heath, Old Hill and District Male-Voice Choir (Mr. A. Hickman).

West Bromwich Male-Voice Choir (Mr. J. Randall Cooke).

1st. Leamington Male-Voice Choir (Mr. A. E. Gibbs).

The Brierley Hill Male-Voice Choir (Mr. J. T. Randle).

## MIXED-VOICE CHOIRS.

Tests: Chorus selected from Cantata (Magnificat) (Bach).

'I thought that love had been a boy' (Byrd).

Oldbury Workers' Musical Association (Mr. T. Appleby Matthews).

2nd. Ten Acres and Stinchley Co-operative Choral Society (Mr. Walter Leech).

1st. Stourbridge Institute Madrigal Society (Mr. Harry Woodall).

The Johnson Peters Birmingham Choir (Mr. W. Johnson Peters).

Birmingham W.E.A. Choir (Mrs. Kirkaldy).

Harborne Wesleyan Sunday School Musical Society (Mr. Frank Edmonds).

## FEMALE-VOICE PRIZE CHOIRS.

Tests: 'Ophelia' (Berlioz).

'The lamb' (Raybould).

'The gardener' (Brahms).

3rd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).

1st. Barrow-in-Furness St. James's Ladies' Choir (Mrs. T. M. Bourne).

Willesden District Choir (Mr. J. Spence Waddell).

The Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).

2nd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).

## MIXED-VOICE PRIZE CHOIRS.

Tests : 'Through groves sequestered' (Holbrooke).  
'The Leprehaun' (Bantock).

'Ye that do live in pleasures plenty' (Wilbye).

- Coventry Co-operative Festival Choir (Mr. John Potter).  
Portsmouth Temperance Choral Union (Mr. W. E. Green).  
2nd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).  
3rd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).  
The Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).  
Willesden District Choir (Mr. J. Spence Waddell).  
Briton Ferry Choral Society (Mr. Evan Morris).  
1st. Barrow-in-Furness Madrigal Society (Mrs. T. M. Bourne).  
Hanley and District Choral Society (Mr. E. C. Redfern).

## MALE-VOICE PRIZE CHOIRS.

Tests : 'Wanderer's song' (Deliuss).  
'The sailor's return' (Fletcher).  
'The phantom host' (Hegar).

- Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).  
Church Gresley Primitive Male-Voice Choir (Mr. George Walton).  
3rd. Coventry Musical Club (Mr. John Chapman).  
2nd. Stourbridge Institute Male-Voice Choir (Mr. Harry Woodall).  
Birmingham Victoria Male-Voice Choir (Mr. W. E. Robinson).  
1st. Nelson Arion Glee Union (Mr. Lawson Berry).

## FEMALE-VOICE CHOIRS (Open).

Test : 'She dwells by great Kenhawa's side' (Coleridge-Taylor).

- Oldbury Musical Workers' Association (Mr. T. Appleby Matthews).  
Moseley Musical Club Ladies' Choir (Mr. Charles Hyde).  
2nd. Mr. W. Turner's Girls' Prize Choir, Nottingham (Mr. W. Turner).  
The Manfield Factory Choir, Northampton (Mr. W. F. Marshman).  
Mr. William Bennett's Ladies' Choir, Handsworth (Mr. William Bennett).  
Birmingham Ladies' Choir (Mr. W. Johnson Peters).  
Camp Hill Old Edwardians, Birmingham (Miss Mary M. Holmes).  
Essendine Choir, Paddington (Mr. William Kendall).  
Stourbridge Ladies' Choir (Mr. Arthur Woodall).  
Madame Gell's Ladies' Choir, Edgbaston (Madame Marguerite Gell).  
1st. Mr. A. J. Cotton's Choir, Birmingham (Mr. A. J. Cotton).

## MALE-VOICE CHOIRS (Open).

Tests : 'O mariners, out of the sunlight' (Coleridge Taylor).  
'The lost love' (D. Thomas).  
'The witch' (MacDowell).

- Curzon Male-Voice Choir, Birmingham (Dr. A. J. Silver).  
Willesden District Choir (Mr. J. S. Waddell).  
1st. Mr. Wassell's Male-Voice Choir, Birmingham (Mr. Richard Wassell).  
Leicester Glee Club (Mr. Vincent Dearden).  
Mansfield Sutton Co-operative Male-Voice Choir (Mr. Fred Ward).  
Wolverhampton Apollo Choir (Mr. Harry Underwood).  
Mr. A. J. Cotton's Choir, Birmingham (Mr. A. J. Cotton).  
West Bromwich Male-Voice Choir (Mr. J. Randall Cooke).  
2nd. Blackheath Male-Voice Choir (Mr. Ernest Parkes).

## MIXED-VOICE CHOIRS (Open).

Tests : 'Great God of Love' (de Pearsall).  
'If thou wilt ease thy heart' (Crowder).

- The 'Ellis' Choir, Leicester (Mr. William Langley).  
Millom Vocal Union (Mr. F. Diggle).  
The 'Manfield' Choir, Northampton (Mr. W. F. Marshman).  
Birmingham Madrigal Singers (Miss Winifred Kingsford).  
Essendine Choir, Paddington (Mr. William Kendall).  
May Bank United Choir, Stoke-on-Trent (Mr. Arthur Dutton).  
1st. Walsall Madrigal Society (Mr. Frank C. Mullings).  
Mr. A. J. Cotton's Choir, Birmingham (Mr. A. J. Cotton).

The School Choir results are given in the SCHOOL MUSIC REVIEW.

## AN ADJUDICATOR'S TOUR.

(Continued from May issue.)

## NORTH NORTHAMPTONSHIRE (OUNDLLE).—April 11, 19.

This very enjoyable gathering was established some years ago by Lady Lilford. Her ladyship continues to give much time and attention to its development. The Festival is held in the great hall of the famous Oundle School, which provides ample accommodation. One day was devoted entirely to the juniors, who were classified into ten sections. Eleven schools, mostly from the surrounding villages, sent in competitors. Some of the school-choir singing reached a very high standard. Among the best were Warrington, in Colin Taylor's beautiful unison-song 'Robin Redbreast' and Bantock's dainty two-part song 'The Fly,' Raunds (Wesleyan) in Rutland Boughton's two-part song, 'The Piper's song,' and Thrapston Church School in Parry's 'Land to the leeward.' The tone-quality, intonation, precision, enunciation, and artistic finish of these performances were equal to those of the highest grade heard at the large competitions. It was evident that the teachers concerned have exceptional skill.

On the senior-choir day fifteen places were represented, some competitors coming from Peterborough and others from Kettering. Polebrook gave excellent performances of German's 'Sleeping' (a very charming part-song in the composer's most melodious style) and Macfarren's 'She stole my love.' Raunds (Wesleyan) Choir showed really first-rate training in Coleridge-Taylor's dramatic part-song 'The lee shore,' and Kettering Gleemen, Oundle (Avondale), and Ringstead Adult School in Bantock's 'Festival song' showed excellent voice and skilled training; they came out of the competition in the order named. A feature of this Festival is the concert performance of the combined choirs, assisted by well-known professional artists. On this occasion the choirs sang a chorus from 'Samson' and another from 'Elijah,' and Mr. Campbell MacInnes rejoiced the audience with his folk-song singing, Miss Fifi de la Cote exhibited her brilliant powers of execution, and Miss Marjorie Haywood (violinist) her fine technique and powers of interpretation. The audience was an overflowing one. Lady Lilford and the active members of the committee are to be congratulated upon having organized this satisfactory event.

## GRANTHAM AND DISTRICT.—April 28, 29.

This Festival was commenced last year, and this year's event bore witness to the educational result of the first gathering, in increased entries and, what is even more satisfactory, in a higher general average of performances. Thirteen places, including Grantham, sent in competitors on the junior day. Denton gave such a delightfully-contrived performance of an action-song, 'A soldier's life' (Stainer) that I felt they must have full marks. St. Sebastian (Great Gonerby) was almost as good. It was surprising to hear 'Where go the boats' and 'My bed is a boat,' two very artistic unison-songs by R. H. Macdonald to words by R. L. Stevenson, sung with an appealing beauty of tone and expression by two village schools, Somerby and Syston. All honour to the school teachers who in remote corners of the country can produce such beautiful results! Ancaster was another good



school, and the Grantham Girls' Upper School and Spittlegate Girls' School were equally successful in giving almost perfect performances of Stanford's 'Laughing' song (two parts); this school also did very well in the sight-singing. At a children's concert, Rathbone's 'Vogelwied' was very well performed by 450 children, Dr. Radcliffe conducting. This capable local professor's attitude to the festival work is a shining example to many who shrink from submitting their work to comparison or outside criticism. He brings choirs into this and that class regardless of whether they are to be 'winners,' and only because of the educational advantages they may derive. Does his reputation suffer because he does not always come out at the top? Surely not! He gains in respect and regard.

Miss Susan Lushington played violin solos in her alluring style, and Mr. George Parker sang songs to the great satisfaction of the large audience assembled in the Drill Hall.

On the second day twenty-one choirs entered in the ten classes enumerated in the syllabus. There were no results of outstanding merit, but the general average was satisfactory. The material of the choirs is good. There is need for closer study of the finer points of choral technique, more attention to phrasing and correct rhythmic treatment (which is generally supposed to take care of itself) and more penetration into the significance of the words and the composers' treatment.

Ropsley, Colsterworth, Caythorpe (Choral Society and the Church Choir), the Grantham Male-Voice Choir, and Hough were in the first rank. The winning choirs sang at an evening concert, and combined to sing one or two choruses under Dr. Radcliffe. The choir consisted of about 500 voices. There was throughout the proceedings an atmosphere of social pleasantness and good-will amongst competitors that made the event a happy one and an augury of its future success. The president of the committee is Lady Maria Welby, who takes an active interest in the work, and the hard-worked and urbane secretary is Major J. C. Burnett.

#### SANDY (BEDFORDSHIRE).—May 8.

This countryside Festival usefully stimulates the neighbourhood. There were six classes for solo-singing, a junior pianoforte class, three for vocal quartets, one for choirs, and three for recitations. There were fifty-nine entries. Kempston Musical Society (Mr. A. F. Parris) gave a very expressive performance of Stainer's 'O bountiful Jesu.' The solo-singing and playing reached a creditable standard, and all concerned seemed willing to listen to criticism.

#### AYRSHIRE FESTIVAL, KILMARNOCK.

May 9, 10.

Although only in its second year, this Festival was an astonishing success. Last year it was held at Ayr, and it is evident that on that occasion much musical zeal was stimulated which found vent at Kilmarnock. On this occasion there were over 2,000 competitors, whereas at Ayr there were about 850. The gathering at Kilmarnock was held in the Agricultural Hall, a building more commodious than it is handsome, but fitted with an ample orchestral platform, and generally smartened by bunting, it admirably served the purpose. On the second day it was filled to its utmost capacity. The condition of affairs during the evening was well-expressed by a local journalist, who said that the atmosphere was so hot that 'instead of a group of singing-birds, they all might be likened to a pie of stewed larks.' I do not think I have ever before witnessed more interest in competitive proceedings on the part of the audience than was shown on this enjoyable occasion. Choirs and executants generally in Scotland are rather more than usually sensitive to criticism, which must be justified to the hilt before it is accepted, and in turn they are apt to criticise adjudicators, and thus it may be hoped educate them to the very high standard demanded. This is as it should be, for it is only by free criticism of all the ways and means of competitions that the movement can stimulate all concerned. But of course there is no room for ill-will, or the exercise of any of the non-Christian virtues. A feature of much interest, because of its great potentialities, was the Industrial Choir section, in which there were nine entries.

Good musical capacity was shown in this department. That it needed more cultivation and polish was obvious, and no doubt the experiences of the Festival will induce the choirs to work in this direction. As it was, it seemed clear that they enjoyed their musical outing. The journalist already quoted relates the following incident: "'Weel, Jenny, are ye in guid singin' form the nicht?'" "Man," said the damsel seriously, "I wis that nervous when I wis up on that platform that I didna ken doh frae soh." "Toots, lassie," responded the questioner, "the referee wad never ken the difference. He'll be for tellin' ye that ye sing like a lintie." So much for adjudicators!

In the church choirs there was some refined singing, notably by the Grange U.F. Church Choir, Kilmarnock (Mr. Edgar Bottomley) and the High Parish Kirk, Kilmarnock. The highest point was touched by the Ayr Burgh and County Choir (Mr. Frederic Ely) and the Kilmarnock Glee and Madrigal Society (Mr. G. A. Jones). Each in turn was a winner in the two chief choral classes. Only the best equipped and led choirs in the country could hope to give adequate interpretations of such pieces as 'Deep in my soul' (Elgar) and 'On Himalay' (Bantock). Both these part-songs were interpreted by Mr. Ely's choir as well as I have heard them performed by the best choirs in England.

The Festival has the advantage of the support of Sir William Houldsworth, Bart., and of the active co-operation of his daughter, Mrs. Savile. Another asset in the Kilmarnock event was Mr. Robert D. Wood, who brought much organizing ability to bear on the multifarious details of the Festival.

#### VOLUNTARY CHURCH CHOIRS (AYRSHIRE).

Two classes.

Places under 5,000 inhabitants.

1st. West Church, Cumnock (Mr. J. D. M. Hodge).

Places over 5,000 inhabitants.

1st. Grange U. F. Church, Kilmarnock (Mr. E. Bottomley).

#### CHURCH CHOIRS (Open Class).

1st. High Parish Kirk, Kilmarnock (Mr. J. Reid Higbet).

#### SCHOOL CHOIRS.

Six classes, in which the following were the prize winners:

The Academy, Beith (Miss L. C. Gillies).  
Hamilton Public School (Miss J. M. Lorimer), (two classes).

Ayr Academy, Class B (Mr. Frederic Ely).  
Kilmarnock Academy (Mr. E. Bottomley).  
Symington School (Mr. G. Richardson).

#### JUNIOR CHOIRS.

1st. Coodham Chapel Boys (Mr. H. Easun).

#### FEMALE-VOICE CHOIRS.

1st. Ayr Burgh and County Choir (Mr. F. Ely).

#### MALE-VOICE CHOIRS.

1st. Glasgow and South-Western Railway (Mr. James Simpson).

#### MALE-VOICE CHOIRS (Open Class).

1st. Clydebank, Glasgow (Mr. T. Allwood).

#### CHORAL SOCIETIES (Ayrshire)

1st. Kilmarnock Glee and Madrigal Society.

#### CHORAL SOCIETIES (Open Class).

Tests: 'Death, I do not fear thee' (Bach).

'Deep in my soul' (Elgar).

'On Himalay' (Bantock).

1st. Ayr Burgh and County Choir (Mr. Frederic Ely).

## HEREFORD.—(Whit Monday) May 12.

This was an experiment on a rather large scale. The appeal was made to a wide area, the promoters having faith that they could attract Welsh choirs as well as the numerous small musical organizations in the immediate district. There were 20 entries in the various choral classes, and over 100 in the instrumental and vocal solo classes. The Shire Hall was a busy scene all day. Notwithstanding most inclement weather, there was a large attendance of the public. The chief results were as follows:

## JUVENILE CHOIRS (Open).

Test: 'The Sabbath bell' (Smart).

1st. Weston-under-Penyard School, near Ross.

## MALE-VOICE CHOIRS (Open Challenge Cup).

Test: 'A wet sheet and a flowing sea' (Lloyd).

1st. Wichia Male-Voice Choir, Droitwich.

2nd. Mynydd Glee Society, Pontypool.

3rd. Hereford Male-Voice Party.

## CHIEF CHORAL (60 to 120 voices).—Open Silver Challenge Shield.

Test: 'O great is the depth,' from 'St. Paul' (Mendelssohn).

1st. Abersychan Choir (71).

2nd. Hereford (70).

3rd. Brynmawr (69).

The Mayor of Hereford presided during the daytime, and Dr. Sinclair at the evening session.

## RIPLEY (DERBYSHIRE).—May 13.

This event was held in a football ground. It was very fortunate that the day was a fine one. Singing in the open has a special effect; the sound-waves seem to undergo a sifting process which tends in some degree to alter the character of vocal tone. In the juvenile class two two-part songs, 'Robin, sweet robin,' and 'Riding to fairyland,' both by Granville Bantock, were sung without accompaniment by four children's choirs. Milford School (Mr. C. S. Harris) gave excellent performances, and came out first. But the other three choirs were not far behind. Three church or chapel choirs sang with almost equal ability; Huthwaite Primitive Methodist (Mr. S. Paling) being slightly ahead of the others. MacDowell's 'War song' tested men's-voice choirs, and the Alfreton Orpheus Club (Mr. C. Robinson) came out first. Four excellent mixed-voice choirs competed with 'The battle of the Baltic' (Lloyd). Matlock Vocal Society (Mr. L. G. Wildgoose) gave a first-rate performance, and was awarded a silver shield. There was a good attendance of the public during the day.

W. G. McN.

## ILKLEY.—April 18, 19.

This Festival, which was partly reported in our May number, occupied three days. The tests in the chief choral class were 'Spring Song,' especially written for the Festival by the late Frank Davidson, and Wilbye's 'Sweet honey-sucking bees.'

## THE BERKHAMSTED AND DISTRICT COMPETITIVE MUSICAL FESTIVAL.

This Festival, the first of its kind in the district, was held on April 19, in the hall of the Berkhamsted Grammar School, and comprised a number of competitions for church choirs, choral Societies, elementary schools, and brass bands. The school-children's competitions were by far the best and most encouraging part of the Festival—all the children, even those from small villages, singing intelligently and well. The principal event for the choral Societies was won by the Leighton and Linslade Society, a strong and well-balanced choir. The Aldenham Ladies were successful in the class for ladies' choirs, and the Berkhamsted Male-Voice Choir in the corresponding competition for men. The test-pieces for choirs and choral Societies were not well chosen, except three or four which had been selected by the judges, Dr. R. R. Terry and Mr. Montague Borwell. This fact, and the novelty of the Festival, were no doubt the causes of a paucity of entries in some of the events, but for a first time the Festival was a distinct success.

## WILTS MUSICAL FESTIVAL—April 22 and 23.

The third Wilts Musical Competitive Festival took place at Trowbridge on April 22 and 23, and the judges, Dr. Davies, Mr. J. S. Liddle, and Mr. Clive Carey, testified to the great progress made during the short time this Association has existed. There were fifteen classes, five for junior choral competitions, eight for senior, and two instrumental classes, and in all sixty-one entries. These included twenty-three schools and juvenile choirs, and thirteen choral Societies. There were two well-attended and successful concerts. The work sung by the massed choirs of the choral Societies was Mendelssohn's 95th Psalm, and on the children's day 600 children gave a spirited performance of 'Drake's Drum' by Coleridge-Taylor.

A feature of the concerts was the amateur orchestra of seventy-eight members, trained and conducted by Mr. Frank Bartlett (of the London Symphony Orchestra). Rehearsals were held at three different centres in the county, the whole orchestra only meeting for combined rehearsal on the day of the Festival. By this means, the Wilts Association are solving the difficulty which besets most Competitive Festival Associations as to how to provide an orchestra which will not cripple the financial resources of the Association. At the same time the orchestra, along with the classes for instrumental trios and quartets, provides ample scope for that branch of musical art which is too often neglected at these Competitive Festivals. In the school classes, following the example set by the Cornish Association last year, a certificate of merit was offered for all choirs obtaining four-fifths of the total marks. Though the school-singing was as a whole a very creditable performance, no school obtained the requisite number of marks for this award.

## PEOPLE'S PALACE (EAST LONDON).

April and May.

This elaborate and highly beneficial competition was again held with great success, due largely to the enthusiasm and organizing capacity of the honorary secretary, Miss Edith Barran. There were classes for school and other children's choirs, choirs from continuation schools and places of worship, male-voice choirs, female-voice choirs, and choral Societies. In the last-mentioned section the chief tests and results were as follows:

## CHORAL SOCIETIES.

31 to 60 voices.

Tests: 'My delight and thy delight' (Parry).

'Come, shepherds, follow me' (Benet).

1st. Toynbee Choral Society (Mr. Geoffrey Garrod).

Over 60 voices.

Tests: 'Sweet honey-sucking bees' (Wilbye).

'My love dwelt in a northern land' (Elgar).

1st. Queen's Road Choir, Dalston (Mr. Walter Penn).  
St. Thomas's, Stepney, Musical Society (Rev. C. J. Beresford).

2nd. Mr. G. Day Winter's Select Choir (Mr. G. Day Winter).

At the final concert on May 3 various test-pieces and Bach's cantata 'O Light Everlasting' were sung under Sir Walter Parratt's direction, and the prizes were distributed by H. R. H. Princess Alexander of Teck.

## BATH (MID-SOMERSET).—April, 22, 23, 24.

This Festival was again held with great success. Dr. McNaught, Dr. R. K. Terry, Mr. Cecil Sharp, and Dr. Merrick adjudicated, and made their awards as follows in the chief classes:

## CHILDREN'S CHOIRS (Open Class).

Test: 'A lake and a fairy boat' (Dunhill).

1st. Bathwick C.E. Boys' School.

## ELEMENTARY SCHOOLS.

Mixed.

1st. Peasedown St. John's School.

Boys.

Bathwick C.E.

Girls.

Bathwick C.E.

## MORRIS-DANCING (Schools).

- 1st. St. John's, Glastonbury (Girls).

## CHORAL SOCIETIES (Villages, under 800).

Six entries.

Test: 'The Knight's tomb' (Stanford).

- 1st. Nunnery Delamere Choir.  
2nd. Douling Choral Society.

## CHORAL SOCIETIES (Open Class).

Test: 'Bring me a golden pen' (Cowen).

- 1st. Midsomer Norton.  
2nd. Shepton Mallet.

## MALE-VOICE CHOIRS.

Tests: 'Midsummer clouds' (MacDowell).

'I wound my horn' (Brahms).

- 1st. Wookey Hole.  
2nd. Bath Orpheus.

## CHORAL SOCIETIES (All Villages).

- 1st. Ashwick Choral Society.

## MADRIGAL SINGING (Open).

Test: Flora gave me fairest flowers' (Wilbye).

- 1st. Midsomer Norton.

## MADRIGAL SINGING (Village Choirs).

Six entries.

Test: 'Awake, sweet love' (Dowland).

- 1st. Nunnery Delamere.  
2nd. Chewton Mendip.

Concerts given by the combined choirs were ably conducted by Mr. Clive Carey. On the last evening Barnby's 'Rebekah' was the chief item.

## BOLTON (LANCS.)—April 24—26.

Bolton-le-Moors is the latest North-country centre to establish a Festival. In point of size only Birmingham, Morecambe, and Blackpool now surpass it: almost a unique experience for an initial meeting. John Wesley's 'Journal' bears eloquent testimony to the singing power of the Boltonians, and the old chapel in which he preached (now attached to the big Wesleyan Mission Hall) was used by the choirs for assembling purposes prior to coming into the Victoria Hall for the competitions. The Town Hall was also used, and civic proceedings opened and closed the Festival. The judges were Messrs. Bantock, Fogg, Rawdon Briggs, Mark Noble, and Dr. Coward (first day only). On the business and managerial side the first meeting was splendidly organized and, thanks to numerous willing officials, worked with admirable smoothness. Messrs. Haythornthwaite and Vickers were hon. secretaries, and the Mayor (Dr. Young) presided. Chief cause for satisfaction is found in the active participation of the borough schools, the Director of Education (Mr. Fred Wilkinson) being an active member of the executive and most helpful in encouraging timid starters. About half the Council Schools competed, and next year promises to see every school in the place brought under Festival influences. On the last day approximately thirty choirs, drawn from a radius of a dozen miles from Bolton, astonished even the best-informed local people by their numbers and quality, once more revealing the rich veins of unsuspected musical capacity in Lancashire industrialism, only awaiting the life-giving touch of a well-thought out Festival scheme. Not one of them had pretensions to distinction, but all displayed possibilities of great development. Few even were aware of the existence of any choir at all in the village which furnished the winner in the Mixed-Voice Class, yet it was within hearing distance of Bolton Town Hall clock. Good solo-singing was also to be found in this locality, mostly workers in foundry, mill, weaving-shed, or shop. Wisely handled, this Festival can be an immense power for advancement; the musical soil is evidently of great fertility, and will repay the ablest cultivation. It is most gratifying to learn that, despite the extra expense incurred in coping with a Festival much larger than was anticipated, there is a credit balance to carry forward to next year.

Subjoined is a list of the chief choral results:—

## ACTION-SONGS (under 14).

- 1st. Brownlow Fold Council School.  
2nd. Markland Hill Council School.

## MAYPOLE SONG AND DANCE (under 14).

- 1st. St. Paul's School.  
2nd. Gaskell Street Council School.

## CHILDREN'S CHOIRS (Under 10).

- 1st. Gaskell Street Council School.  
2nd. Derby Street Council School.

## CHILDREN'S CHOIRS (Under 14).

- 1st. Emmanuel Church School.  
2nd. Tonge Moor Council School.

## SCHOOL CHOIRS (Under 16).

- 1st. Victoria Wesleyan School.  
2nd. Gaskell Street Council School.

## FEMALE-VOICE CHOIRS.

- 1st. Blackburn Road Congregational Excelsior Girls' Choir.  
2nd. Bury Ladies' Festival Choir.

## CHURCH AND CHAPEL CHOIRS (Local).

- 1st. Farnworth Congregational Church Choir.  
2nd. St. George's Church Choir.

## MIXED-VOICE CHOIRS (11 entries).

- 1st. Chapelfield Choral Society.  
2nd. Ramsbottom Choral Society.

## CHURCH OR CHAPEL CHOIRS (10 entries).

- 1st. Farnworth Congregational Church Choir.  
2nd. Walkden Wesleyan Choir.

## MALE-VOICE CHOIRS (10 entries).

- 1st. Gorton Male-Voice Choir.  
2nd. Preston Lyric Male Choir.

The principal tests were 'A love symphony' (Percy Pitt) and 'Dim-lit woods' (Brahms) for the mixed-voice choirs, 'Hymn to the Trinity' (Tchaikovsky) for the Church and Chapel Choirs, and 'Soldier, rest' (Oliver King) for the male-voice choirs.

## PONTEFRAC—April 29, 30, May 3.

Good results attended this comprehensive scheme of competitions, in which there were over 200 entries. The first day was devoted to juvenile classes, in which the chief prizes were carried off by Brotherton C.S., Darrington National School, Normanton Common C.S. and Kelkirk National School. Competitions open to soloists and choirs from villages were held on the second day, the chief choral prizes falling to Wentbridge Ladies' Choir, Cudworth Brotherhood, South Hiendley Wesleyan Choir, Aberford Choral Society, Badsworth Choral Society, and in the principal class, Ferrybridge Choral Society.

The chief tests and results in the open contests, which were heard on the third day, were as follows:

## FEMALE-VOICE CHOIRS (seven entries).

Test: 'The Cloud' (Fletcher).

- 1st. Hull Ladies' Musical Union (Miss Eleanor Coward).  
2nd. Castleford (Mr. S. Gee).  
3rd. Normanton (Rev. C. D. Atkinson).

## MALE-VOICE CHOIRS.

- 1st. West Ardsley Orpheus.

## CHURCH AND CHAPEL CHOIRS.

Mixed Voices.

- 1st. Goole O.M. (Mr. E. Johnson).

Male Voices.

- 1st. Wragby (Mr. W. T. Senior).

## CHORAL SOCIETIES.

Tests: 'As torrents in summer' (Elgar).

'Phyllida flouts me' (Lee Williams).

- 1st. Darrington (Rev. C. D. Atkinson).

## CHORAL SOCIETIES (five entries).

Tests: 'How sweet the moonlight' (Atkinson).  
Extract from 'The Revenge' (Stanford).  
'A love symphony' (Pitt).

- 1st. Monk Fryston Choral Society.  
2nd. Darrington.  
3rd. Normanton.

The adjudicator was Dr. Sinclair.

## BUXTON.—May 1, 2, 3.

The three days of musical competition among the amenities of Buxton passed off pleasantly, and with some good musical results. The choral singing in the chief classes often reached a high standard. Perhaps the most memorable event of the Festival was the singing of Coleridge-Taylor's 'She dwells by great Kenhawa's side' by a choir of young girls from Nottingham trained by Mr. William Turner. In the principal mixed-voice class, (Elgar's 'Britons, arise!' and Wilbye's 'Ye that do live in pleasures plenty') eight choirs entered, and the singing was all of good quality. Rycroft (Mr. Jack Ramsden) and Nottingham Philharmonic (Mr. W. Turner), the first and second prize-winners, showed exceptional insight in the madrigal. Eight male-voice choirs, of whom Alfreton Orpheus Glee Club were the best, sang Blumenthal's 'What care I how fair she be?' In the classes for children's choirs, Harper Hill C.S. (Mr. A. Waterfall), Offerton Industrial School (Mr. G. W. Cleaver), Burton C.S. (Mr. C. Howard), and Hadfield C.S. (Mr. B. Whiteley) won the chief prizes. There were classes for local choirs, choirs from places of worship, quartet parties, solo singers and players, &c. The adjudicators were Dr. A. H. Brewer, Mr. W. McNaught (who conducted a performance by combined children's choirs of his cantata, 'Mice in council'), and Mr. Granville Humphreys.

## GLASGOW.—May 2, 3.

This, the third annual Festival, demonstrated emphatically a much increased and more widely-spread interest in the Festival movement, and, with the possible exception of school choirs, a steady advance in artistic achievement in all classes. There was a greater number of entries, and these would have been even more numerous but for the unfortunate action of certain English railway companies who refused to grant the usual facilities to competing choirs from beyond the Border. In consequence, save for a quartet from Carlisle and the Ulster Male Choir from Belfast, the competitors were wholly Scottish, drawn from an area bounded on the north by Aberdeen and on the south by Ayr. Mr. Granville Bantock, the adjudicator-in-chief, who was assisted by Mr. David Stephen, commented on the apparently mediocre singing of the school choirs, but it is only fair to those in charge of school music in Glasgow and neighbourhood to say that the value of the Festival movement is not yet fully realised by the headmasters of the schools (we hope for a change in their outlook before next Festival), and that the schools are capable of producing choirs approaching at least the English Festival standard. A unique entry in the school class was a choir from Bridgeton School for Defective Children, and their winning a third prize was a very popular award. A surprising victory was that of the Paisley Provident Co-operative Choir over the more mature and experienced singers of the Glasgow Orpheus (Ladies') Choir. But the high-water mark of the Festival performances was reached in the Glasgow Orpheus Choir's performance of Bantock's 'Evening has lost her throne,' which gained 100 per cent. of marks, and which the composer-adjudicator said he could not hope to hear excelled! A special word of praise is due to the Press, especially the *Glasgow Herald* and the *Evening Times*, for generous support, and to Mr. F. H. Bisset, Director of Competitions, and Mr. E. H. Hale, the Secretary, whose splendid organization enabled the Festival to run with perfect smoothness. Sir John Stirling-Maxwell, Bart., the President of the Festival, presided at the closing session, and Lady Stirling-Maxwell presented the chief prizes.

## The following were the chief awards:

- MALE-VOICE CHOIRS (Industrial Class).**  
1st. Babcock & Wilcox Male-Voice Choir, Renfrew (Mr. C. Rennie).  
**MIXED-VOICE CHOIRS (Industrial Class).**  
Stewart & McDonald's Harmonic Association, Glasgow (Mr. E. Lamont).  
**FEMALE-VOICE CHOIRS (Open Challenge Class).**  
Paisley Provident Co-operative Choir (Mr. A. Craig).  
**FEMALE-VOICE CHOIRS (Class B).**  
1st. Miss Boyd Steven's Ladies' Choir (Miss Boyd Steven).  
**CHURCH CHOIRS (Challenge Class).**  
1st. King's College Chapel Choir, Aberdeen (Miss E. Christie).  
2nd. Westbourne Church Choir, Glasgow (Mr. A. M. Henderson).  
**PSALMODY TEST.**  
Westbourne Church Choir, Glasgow (Mr. A. M. Henderson).  
**CHURCH CHOIRS (Class B).**  
1st. Middle U.F. Church, Greenock (Mr. F. Smith).  
**PSALMODY TEST.**  
Candlish Memorial U.F. Church, Glasgow (Mr. W. J. Simmons).  
**MIXED-VOICE CHOIRS (Open Challenge Class).**  
1st. Glasgow Orpheus Choir (Mr. H. S. Robertson).  
2nd. Ayr Burgh and County Choir (Mr. F. Ely).  
**MIXED-VOICE CHOIRS (Scottish Challenge Class).**  
St. George Co-operative Musical Association (Mr. W. Wilson).  
Strathaven Choral Union (Mr. J. H. Baxter).  
**MALE-VOICE CHOIRS (Open Challenge Class).**  
Ulster Male Choir, Belfast (Mr. S. Holmes).  
**MALE-VOICE CHOIRS (Scottish Challenge Class).**  
1st. Glasgow Orpheus Choir (Mr. H. S. Robertson).  
2nd. Babcock & Wilcox Male-Voice Choir, Renfrew (Mr. C. Rennie).  
**SIGHT-SINGING COMPETITION (Adult).**  
1st. Glasgow Orpheus Choir (Mr. H. S. Robertson).  
2nd. Westbourne Church Choir, Glasgow (Mr. A. M. Henderson).

## OXFORD (THE THREE COUNTIES FESTIVAL).

April 28.

The first-prizes in the principal choral competitions at this Festival were won by the following choirs:

## CHILDREN.

- Henley Girls' C.E. School.  
Wesleyan Higher Grade School, Oxford.  
Princes Risborough C.E. School.  
Aston Clinton Boys' School.  
Abingdon C.E. School.  
Penn C.E. School.  
Wallington S.S.  
Lang Club.

## ADULTS.

- All Saints' Choir (Coleshill).  
Beaconsfield Church Choir.  
Girls' Fellowship Club, Oxford.  
St. Giles's Parish Church Choir.

**WHITBY (ESKDALE).—**A successful Festival was held on April 15 and 16. There was an increased entry list for the junior section, in which the first prizes were taken by Pickering, Farndale, Hawsker, and Sneaton Guild. Among the senior choral competitions those for choirs from places of worship were the most notable, as they had the largest number of competing choirs—four in each of two classes. The prizes were taken by Thorpe and Saltburn. Other prizes for choral singing were taken by Great Ayton (village choral societies), Whitby Bohemian Male-Voice Choir, Caedmon Ladies' Choir, and, in the chief mixed-voice class, Whitby. The adjudicators were Dr. Bairstow and Mr. T. J. Hoggett.



*This Supplement is part also of the July issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.*

The

# Competition Festival Record

No. 60.

The following poem by a well-known Birmingham resident was printed in the programme of the Midland Festival held in May. It is inspired by the condition of things in a great manufacturing town, and by the alleviating mission of music:

Not with the stately pomp, which graced the throng  
Of Mastersingers in the days of old,  
Our minstrels flock from mine and mill, to hold  
In this dark age their Tournament of Song;  
Not to these grim discordant times belong  
Cities as fair as forest-glades; rich-stoled  
Competitors, guilds with their flags of gold,  
March not to-day our gloomy roads along.

Yet, 'mid the deafening uproar of the fray  
That drowns the Voice Divine, an undertone  
Ascends; beneath our turbid life still beats  
The heart of Harmony; and blest are they  
Who, for the glory of her name alone,  
Bring Beauty to be worshipped in our streets.

*Alfred Hayes.*

The following lines were written by a Manchester choralist who has had to learn some modern 'vocal' music. We do not altogether identify ourselves with its conclusions, but we admit some sympathy:

## 'THE FREEMAN'S NIGHTMARE!'

I have had enough of discord, and enough of bluff,  
But the people wait, and singers wait, and day and night is  
enough:  
Give me a good plain song, and progression which is not  
wrong,  
And the mind's will and the heart's will,  
And the heart-ache will not then be in me.

Why should I seek out sorrow and give time away for  
nought?  
I have loved much, but wish not to weep much, for tears by  
me are not sought;  
Good music appeals to my ear, and makes my blood rise up,  
Then the sun shines, and the moon shines, and the wine's in  
the cup.

I have had enough of Delius, and enough of Reger,  
For there's one way to give pleasure, and it's soon to the  
ends of the earth,  
And it's then good-night and to bed, and if brain whirls or  
heart ache,  
Well, its Delius or Reger makes sleep too deep to wake.

## REPORT OF THE 1912 BLACKPOOL FESTIVAL.

The report of this Festival, held from October 8 to 11, 1912, has only recently been issued. It is a substantial volume of eighty-seven pages, and the criticisms on all the competitors are given in full. It costs one shilling, post-free.

The following are extracts from the general remarks made by adjudicators:

Dr. McNaught:

'The continued marked success and progress of the Blackpool Festival is an unmistakable tribute to the chief promoters of the event.

'With all its activities exposed to the full blaze of publicity, the Festival challenges and welcomes all well-informed criticism. Inasmuch as the competitors have to submit their strivings to the rod that chastens, as well as to the judgment that commends, so must all concerned—certainly including the adjudicators—work under this stimulus. It is the glory of the movement that its guiding star is efficiency and that it lays bare all its machinery.

'As to the general results of the 1912 Festival, I should say, in the face of some criticisms that have been uttered, that the progress has been on the line of interpretation. It has been suggested—unjustly, I think—that technique was over-worshipped by competitors, to the exclusion of higher aspects of performance, and that adjudicators also appeared to favour this cult of the means rather than the end. But nothing could be further from the truth. In a Festival that drew over 6,000 competitors it was inevitable that much deficient technique would be exhibited, and therefore be the subject of much comment and advice. But all the chief prizes were awarded to performances which excelled in insight and interpretation. The result of the Rose Bowl Competition was a typical instance. Here Miss Alice Brookes won, not because she possesses a remarkable voice or exceptional vocal technique, but by the sheer force of her temperament in interpreting a very difficult song. . . .

'The Morris Dances and Folk-Song singing were welcome novelties. I hope it may be possible at a future Festival to include an authoritative demonstration of the Jaques-Dalcroze Rhythmic Gymnastics—a last word in the exploitation of the rhythmic potentialities of children, and withal a beautiful sight.'

Mr. Percy Pitt:

'To turn to the Orchestral Competition, I think that the greatest progress was shown in this department, as far as I can recollect, after an absence of five years. The performances of the Berlioz March and of Tchaikovsky's String serenade had many points of real excellence, not only technically, but also from the interpretative side. . . .

'In conclusion, then, and to bring all in all, I am convinced that the Blackpool Festival is in a very healthy condition, and I can only express the hope that it may continue to flourish, for its value as a factor in the musical education of the surrounding country is indisputable.'

Mr. Frederic Austin:

'In the Solo Classes that I judged this year—after an interval, as far as they were concerned, of, I think, three Festivals—I was very much struck with the improvement that had taken place in the meantime in the performance of the average competitor. This I found a more marked feature of these competitions than the existence of many performances of outstanding merit. To reach the latter condition implies, after all, a thoroughness and particular character of training that for your competitors seems to be largely inaccessible. It is very evident, however, that the influences that the Festival Week alone creates and encourages, are doing their work admirably, and one has great hopes of what possible developments it may and will be responsible for in the future in this direction.

'The conditions attaching to the perfection of ensemble singing are obviously more easily grappled with than those belonging to solos, and while I urge that increasing attention should be given to the solo classes, I must give a generous tribute to the standard of extraordinary perfection attained in a typical Festival event and by a choir that is, I believe, a product of the Festival. I refer to the performance by Mr. Clifford Higgin's Choir of Brahms's "The Death of Tenebris," an effort that it would be difficult indeed to surpass. The remaining days of the Festival, with their greater number of choral competitions, I did not, of course, hear.'

Dr. Bairstow:

'*Elementary School Chords*.—This was a most refreshing and encouraging class, for there was an almost entire absence of bad tone in the children's voices: they did not sing, for the most part, as if they were performing a well-drilled lesson, but as if they loved and enjoyed music for its own sake. Their speech was clear, and they were imbued with the spirit of the songs. The prevailing fault was a common one, and a difficult one to eradicate: the enunciation of consonants in an entirely different way from their sound in correct speech. It is too long a business to explain here; conductors will find the whole thing in any reputable textbook on speech in song, and it is of the utmost importance that they should do so, for anything distorted or unnatural in the words takes away so much from the emotional effect and dissipates any atmosphere that may have been created. . . .

'*Female Voice Chords*.—I was extremely pleased to find a test-piece with an accompaniment. There are all too few tests of this sort at Competitive Festivals. The necessity for them is great. Most of the conductors are also conductors of choral Societies, and nearly all their performances fail because they cannot grasp the music as a whole, but give their whole mind to the chorus part, leaving orchestral accompaniment and soloist to flounder along as best they may. In the Sibelius piece not a few conductors did this, making pauses and rallentandos which made it impossible to play the pianoforte part at all artistically. In this class the technical side of the singing was beyond praise, but the interpretation of this passionate song had not sufficient abandon by a long way.

'*Mixed-voice Chords*.—I shall never forget the singing of these choirs. I doubt whether it has ever been the lot of any of the adjudicators to listen to so many choirs in one class, all of supreme excellence, singing such music, and singing it so perfectly. The losers can at any rate take this flattering unctio to their souls, they sang quite well enough and gained enough marks to bring them out on top in nine competitions out of ten.'

Mr. Hermann Klein:

' . . . The Blackpool Festival is now a superb organization. It is a marvellous medium for unearthing partially-trained musical talent, and bringing it into the "limelight." Its choral competitions, which have become world-famous, are capable, if restricted to the right lines, of doing enormous good in the future, as they have done in the past. I hope to see the orchestral features in time become equally prominent. Meanwhile, I may offer, as one of the adjudicators, my congratulations upon the highly creditable and promising displays given by the three quartet parties who performed the scene from the opera of "Martha." All three did exceedingly well, and testified to the extreme value of these exhibitions of operatic talent and training as a part of the Festival curriculum.'

BRISTOL EISTEDDFOD.—May 19, 21, 22, 23 and 24.

The eleventh annual musical competition in the city was held throughout the week commencing May 19, at the Victoria Rooms, under a council formed of the principal musicians of Bristol, with Mr. W. E. Fowler as director. There were 584 entries, from all parts of England and Wales, and in all there were nearly 2,000 taking part. Twenty-one choirs entered from Bristol and the immediate district, Midsomer Norton, Radstock, Weymouth, and Plymouth. Other entries were 260 solo singers, 185 pianists, 47 violinists and violoncello players, and 70 reciters, besides a large number of competitors for vocal and instrumental duets and sight-reading tests. The adjudicators

were Dr. H. Walford Davies, Dr. A. J. Silver, Mr. Davies Price, Mr. Herbert Fryer, and Mrs. Tobias Matthay. The competition for a pianoforte created the greatest enthusiasm. There were 31 entries. The test-piece was 'Thème Varié' (Paderewski), and Egerton Tidmarsh, from the Royal Academy of Music, was proclaimed the winner; Kitty Newton (Bristol) coming second. An objection was made to the winner on the ground that he had previously won a similar prize elsewhere, and as this breach of the regulations at Bristol was established, Miss Newton, who was only one point behind him, received the award. The silver cup awarded in the championship contest for pianoforte playing went to Rosalie M. Stokes, of the Royal College of Music, London. The gold medal for violin playing was won by Miss Elsie Gregory, of the Royal Academy of Music. Prizes for solo-singing were won by Edith M. Bell, Bristol (soprano, classical air); Florence Hamlin, Bridgewater (soprano, ballad); Muriel Michell, London (contralto, classical air and ballad, also the champion solo singing contest); William Cunningham, Bristol (tenor, classical air); Oliver Lewis, Bristol (tenor, ballad); A. Lancelot Willett, Weston-super-Mare (bass or baritone, classical air); P. E. Underwood, Gloucester (bass or baritone, ballad). In the class for men's choirs (not more than 80 voices) Plymouth Orpheus were first and Midsomer Norton second. In that for not more than 40 voices, Weymouth were first and Kingswood Philharmonic second. The choral competitions for school choirs proved the most interesting of the whole Festival; the shield for girls' choirs was won by the Windmill Hill Senior Girls; that for boys by St. Nicholas, bracketed with St. Leonard. Among the Junior Choral Societies, St. Anne's Madragal Boys took first place.

DUBLIN.—May 19-24.

The Feis Ceoil was quite successful. The adjudicators all expressed themselves pleased with the high standard generally shown among the competitors in all competitions.

On Wednesday evening the chief choral competition, in which one of the test-pieces was Bateson's 'Camella fair,' brought forward some of the best choral singing ever heard at Dublin. The prize went to Miss Culwick's 'Orpheus' Choir. The singing of the Northern Choir from Derry (the only other competitor) was extremely good. Their conductor is Mr. A. J. Cunningham.

The 'Denis O'Sullivan Memorial Medal' was awarded to Mr. E. O'Connor Cox, and the 'Plunkett Greene' cup to Miss Maude Harrington-Clancy. These were two of the most closely contested competitions of the week, and attracted 40 and 45 entries respectively. In the choral singing in Irish, test-pieces were specially composed for this Festival by Dr. Esposito, Dr. Jozé, Mr. Joseph Seymour, Mr. Robert O'Dwyer, Mr. Vincent O'Brien, and Mr. Carl Hardebeck. They have been published by the Vincent Music Company. The 'Coslett-Heller Cup II.' (presented by the members of the Irish Ladies' Choir to replace the cup won out for the third time last year) was carried off by Mr. A. J. Cunningham's 'Northern Female-Voice Choir' (Derry). 'The Students' Cup' for pianoforte sight-reading, presented by Mrs. Maxwell Hutton and Miss Maude Hutton, was won by Miss Helen Macdonald. The Ladies' Committee Prize of £15, for which the test was part of Act 2 from 'Martha,' was won by the 'Carlton' Quartet (Miss Lilian Whittaker, Miss Edith Mortier, Mr. William Lewin and Mr. A. G. Birch), with Mr. Harold White as accompanist. The Special Chamber Music Prize of £10 (test-piece, Schumann's Op. 47), was won by Rev. R. A. Oulton's Quartet, consisting of Miss Sylvia McCready, Miss Muriel Smith, Miss Emily Penrose, and Rev. R. A. Oulton (pianoforte).

ABERDEEN.—May 21, 23, 24, 25.

Although this Festival has to a large extent developed into an event for the performance of works on a comprehensive scale, we have elected to deal in the RECORD with all its activities in order to provide an object-lesson to competitive Festivals generally. We know perfectly well that such a remarkable outcome as that achieved at Aberdeen is not possible in all cases, even at the large Festivals, but there can always be an aim in this direction.

The Aberdeen scheme is the realisation of the ideas of Prof. Sanford Terry (a sketch of whose career and whose portrait appeared in the July *Musical Times*). His temporary illness prevented his attendance on this occasion, a circumstance deeply regretted by everyone concerned. As recorded in our last issue, His Majesty King George conferred the honour of his patronage on the Festival. This distinction was no doubt brought about by the influence of the Earl of Aberdeen, who takes the keenest possible interest in the event, and who journeyed from Dublin for the purpose of being present.

Two concerts were given. At the first (May 23) the choral items were Parry's 'Blest Pair of Sirens,' and Elgar's part-song 'Go, song of mine,' and the programme included Handel's Concerto Grosso No. 6, for wood-wind, cembalo, and strings, Bach's Suite in B minor, No. 2, for flute and strings, Elgar's String serenade in E minor, and Dvorák's Serenade for strings, Op. 22. Mr. Hamilton Harty conducted the instrumental items, and Mr. Clemens the choral numbers. The orchestra and Festival choir were splendidly efficient. The second concert was of even greater importance, for it brought forward for the first time at Aberdeen Bach's 'St. Matthew' Passion music. This monumental work had been punctiliously rehearsed by Mr. Warren Clemens, whose ability was put to a severe test. It says much for the young conductor that he emerged so very successfully from the ordeal. The performance was unquestionably an adequate one, and it made a profound impression. The principal artists were Miss Jane Burt, Miss Dilys Jones, Mr. Gervase Elwes, and Mr. Campbell McInnes. The Elgar-Atkins edition was used. The orchestra was complete and efficient, and the Festival choir greatly distinguished themselves. The whole result must have been a solace to Prof. Terry in his enforced absence.

The following were the tests, entries, and results in the chief choral classes:

#### FEMALE-VOICE CHOIRS (Open).

Tests: 'The gardener' (Brahms).  
'Lift thine eyes' (Mendelssohn).  
'To blossoms' (Percy Bowie).

- 1st. Queen's Cross Choir.
- 2nd. Buckie (Mr. John Barritt).
- 3rd. Playfair & Co.'s Choir (Mr. Warren T. Clemens).  
Messrs. Watt & Grant's Choir (Miss Nan Watt).  
Messrs. Pratt & Keith's Choir (Mr. James A. Dickie).

#### GIRLS' CLUBS, FRIENDLY SOCIETIES, &C.

One entry: Scotch Girls' Friendly Society (Miss E. H. B. Watt).

#### MALE-VOICE CHOIRS (Open).

- Tests: 'Life's crown is love' (Schumann).  
'O peaceful night' (German).  
'Festival song' (Bantock).
- 1st. Railway Male-Voice Choir (Mr. George Crookshanks).  
Broadford Works (Miss Norris Adams).

#### CHOIRS CONNECTED WITH INDUSTRIAL UNDERTAKINGS.

##### MALE-VOICE.

- 1st. Aberdeen Fish Trade Choir (Mr. J. Hutcheson).
- 2nd. Stoneywood Works (Mr. J. Hay).

##### FEMALE-VOICE.

- 1st. Esselmont & Macintosh's Choir (Mr. James Murray).  
Broadford Works (Miss Norris Adams).

##### MIXED-VOICE.

- 1st. Stoneywood Works (Mr. James Hay).
- 2nd. Aberdeen Comb Works (Miss Chrissy H. Moir).  
Broadford Works (Miss Norris Adams).

The adjudicators were Mr. Ivor Atkins and Dr. E. C. Bairstow.

#### LYTHAM.—June 11-14.

Lytham again surpassed its record. It is evident that this well-managed event has a peculiar fascination for competitive folk.

#### SOLO CLASSES (Open).

- Soprano.—Miss Minnie Barlow.  
Contralto.—Miss Elsie Hulme-Jones.  
Tenor.—Mr. J. W. Berry.  
Baritone.—Mr. J. Cooper.  
Boys' Vocal Solo.—Albert Westwood.  
Girls' Vocal Solo.—Bertha Street.  
Pianoforte (under 12).—George Altham.  
" (12-16).—Elsie L. Taylor.  
" (16-19).—Doris Siaton.  
" Sight-reading (12-16).—Irene M. Brown.  
" (16-19).—Marjorie Brown.  
Violin (under 16).—Doris Eglin.

#### SOLO CLASSES (Local).

- Contralto.—Miss Esther Lees.  
Tenor.—Mr. J. Dewhurst.  
Girls' Solo.—Bertha Street.  
Pianoforte.—Miss Minnie Hawes.

#### CHILDREN'S CHOIRS.

Tests: 'Piper's song' (Rutland Boughton).  
'Elfintown' (Bantock).  
'Vesper hymn' (Beethoven).

- 2nd. St. Margaret's Higher Grade, Liverpool (Mr. Johann Leopold).  
Heaton Boys' Choir (Mr. C. Milne Rooks).
- 1st. Birkdale (Mr. A. E. Parr).  
St. Stephen's Mixed, Preston (Mr. J. Hartley and Miss Tomlinson).
- 3rd. Moseley Road, Fallowfield (Miss L. Frost).

#### CHILDREN'S CHOIRS (Sight-test).

- 1st. Birkdale C. S., Southport.
- 2nd. Moseley Road, Fallowfield.
- 3rd. St. Margaret's Higher Grade, Liverpool.

#### PUBLIC ELEMENTARY SCHOOLS (Local).

- 1st. Wrea Green (Mr. T. H. Myles).
- 2nd. Singleton (Mr. T. Dawson).  
(Local children's choirs. Result as above.)

#### ACTION-SONGS.

St. John's School (Miss Latham).

Test: 'Golliwogs' frolic.'

St. John's School (Miss Jones and Mrs. Hughes).

Test: 'Mynheer and his little Dutch lady.'

The above parties won in the Open Classes (ages nine, twelve and under nine respectively), and were bracketed winners in the Local Class. In each case 100 marks were awarded.

#### FEMALE-VOICE CHOIRS.

Tests: 'Slumber song' (Arensky).  
'The river king' (Schumann).

- Sale and District Musical Society (Mr. Alfred Higson).  
Manchester Mendelssohn Glee Society (Mr. W. A. Lomas).  
2nd. Blackpool Orpheus (Mr. Clifford Higgin).  
1st. Padiham (Mr. E. Hitchon).  
3rd. Blackpool Glee and Madrigal Society (Mr. Percy Whittaker).  
Morecambe Madrigal Society (Mr. Percy W. De Courcy Smale).  
Revoe, Blackpool (Mr. J. R. Rigby).

## MALE-VOICE CHOIRS.

Tests : 'Down among the dead men' (Bantock).  
'My love is like a red, red rose' (Bantock).

- Nelson Palatine Glee Union (Mr. T. Wilkinson).  
High Peak Orpheus Glee Society (Mr. Henry Lee).  
1st. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).  
Sale and District Musical Society (Mr. Alfred Higson).  
Walmer Bridge Vocal Union (Mr. Alex Holt).  
Hebden Bridge Male-Voice Choir (Mr. Herbert Greenwood).  
Blackpool Orpheus Choir (Mr. Clifford Higgin).  
Middleton Musical Society (Mr. J. Kirkman).  
Denton Male-Voice Choir (Mr. J. Hardy).  
2nd. Blackpool Male-Voice Choir (Mr. J. S. Warburton).  
Radcliffe Orpheus Male Choir (Mr. E. Barnes).  
3rd. West End Choir, Morecambe (Mr. Morphet).

## MIXED-VOICE CHOIRS.

Tests : 'Lady, your eye' (Weelkes).  
'Awake, awake' (Bantock).  
'Come, gentle death' (Bach).  
'Death, I do not fear thee' (Bach).

- Abbey Hey Choral Society (Mr. A. Baxter).  
The Blackburn Contest Choir (Mr. S. Thornborough).  
3rd. Nottingham Glee and Madrigal Society (Mr. C. E. Riley).  
Manchester Mendelssohn Glee Society (Mr. W. A. Lomas).  
Salford Vocal Society (Mr. Fred W. Blacow).  
4th. Morecambe Madrigal Society (Mr. P. W. de Courcy Smale).  
1st. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).  
Stretford Glee and Madrigal Society (Mr. Thomas Corlett).  
2nd. Sale and District Musical Society (Mr. Alfred Higson).  
Blackpool Orpheus Glee Society (Mr. Clifford Higgin).

## MALE-VOICE CHOIRS (Open).

Tests : 'Zeus, lord of heaven' (Bantock).  
'Hail, O moon' (Sibelius).  
'United are we' (Brahms).

- Warrington Male Choral Union (Mr. F. Atkinson).  
2nd. Holme Valley Male-Voice Choir (Mr. Irving Silverwood).  
3rd. C.W.S. Male-Voice Choir, Manchester (Mr. Lewis Evans).  
Burnley Co-operative Vocal Union (Mr. E. Wallwork).  
Colne Orpheus Glee Union (Mr. L. Greenwood).  
1st. Todmorden Male-Voice Choir (Mr. Harold Lees).  
Southport Vocal Union (Mr. J. C. Clarke).  
Habergham Glee Union (Mr. E. Hitchon).

## CHELMSFORD.

Ten choirs entered in the various adult classes of this competitive Festival, held early in May. The following is the list :—

- Birch Choral Society (Rev. E. P. Luard and Miss Ida Smith).  
Broomfield Choral Society (Mrs. T. H. Waller).  
Excelsior Choir, Chelmsford (Mrs. T. H. Waller).  
Feering Musical Society (Miss K. L. Hunt).  
Gosfield Choral Society (Miss E. B. Breeze).  
Great Leighs Choral Society (Mr. A. G. Suckling).  
Tolleshunt D'Arcy Musical Society (Mr. J. Probert).  
Wickham Bishops Choral Society (Miss Molly Allen).  
Witham Singing Club (Mr. F. C. Bramwell).  
Writtle Choral Society (Miss Maud Usborne).

The first-prize winners in the chief classes were as follows:

Sight-reading—Excelsior.

Challenge cup contest, mixed-voices (Test : 'Dona nobis pacem,' Bach)—Excelsior.

Madrigal singing (Test : 'Flora gave me fairest flowers,' Wilbye)—Feering.

Part-song singing (Tests : 'Farewell' and 'Stout-hearted,' Brahms).

Female-voice choirs (Test : 'Sound sleep,' Vaughan Williams)—Birch.

There were also contests for choirs from places of under 900 inhabitants, and from non-urban districts.

The tests and results in the chief junior competitions were as follows :

## ELEMENTARY SCHOOL CHOIRS (Open).

Eight entries.

Test : 'Weep no more, sad fountains' (Madelé Richardson).

- 1st. Victoria Girls.  
2nd. Trinity Road Girls.  
Trinity Road Boys.  
Marks Tey.  
Hatfield Feverel.  
St. John's Girls.  
Victoria Boys.  
Poplar Training School.

## SCHOOL CHOIRS (Open).

Seven entries.

Tests : 'Slumbering deep the ocean lies' (Brahms).  
'Nymphs and shepherds' (Purcell).

- 1st. Victoria Girls.  
2nd. Trinity Road Girls.

Other prize-winning junior choirs were Poplar Training School (Hutton), Marks Tey, Tolleshunt Major, Tollesbury Band of Hope, and Shenfield.

The adjudicators were Mr. Clive Carey and Dr. H. P. Allen.

LEITH HILL.—The ninth annual Spring Festival was held with considerable success. In the first division of the choral contests the chief prizes were taken by Capel, Coldharbour Female-voice Choir, Shere (in male-voice and madrigal classes), and Westcott. In the second division Brockham Choir was first in all classes. The adjudicator was Dr. Walford Davies.

SPENNYMOOR (DURHAM).—A choral competition was held here on Wednesday, June 18, in connection with the Annual Cricket Club Gala. Six choirs entered, the tests being Macfarren's 'The miller,' and a piece of their own selection. The standard of the singing was good, and the prizes were awarded as follows : 1st, Castleside Choir (Morley's 'Fire! Fire!'); 2nd, Bishop Auckland P. M., Tenter Street (Pinsuti's 'Eldorado'); 2nd, Bishop Auckland P. M., Cockton Hill (Woodward's 'The radiant morn'). The adjudicator was Mr. T. Henderson.

## DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1913.

ROYAL NATIONAL Eisteddfod of Wales (ABERGAVENNY).  
—August 4, 5, 6, 7, 8. Mr. R. H. Jackson, Eisteddfod Office, Abergavenny.

BLACKPOOL.—October 14 to 18. Mr. L. Franceys, Williams Deacons Bank, Ltd.

NOTTINGHAM.—October 25 (altered date). Mr. F. Purdy, 1, Claremont Terrace, Francis Street, Nottingham.



This Supplement is part also of the August issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

# Competition Festival Record

No. 61.

A matter of considerable importance may soon have to engage the attention of promoters of Competitive Festivals. In France and in other countries there exist powerful Societies of composers and publishers holding corporately the performing rights of all the music composed by their members. These Societies undertake the onerous task of collecting fees for performances, which they distribute in certain agreed proportions amongst the various interests concerned. In this way the French Society alone dealt last year with as much as £200,000. It is now proposed to establish a similar Society in Great Britain. If the proposal is successful the scope of the scheme may be held to apply to the performance of all copyright pieces by every choir that takes part in a competition, to say nothing of performances at ordinary choral concerts. This prospect is not an attractive one from the consumer's standpoint, and if it is realised it will, we imagine, breed much trouble. It is a question whether some united action should be taken, before it is too late, to represent the interests of choral Societies and Competitive Festivals in the discussions that are now taking place.

## BOURNVILLE.—June 28.

A choral competition open to all England, held in this charming locality on the above date, was remarkably well attended. The entries included eight mixed quartets, fourteen male quartets, thirteen female-voice choirs, thirteen mixed-voice choirs, and the astonishing number of twenty-three male-voice choirs. There was an audience of about seven thousand persons, who followed the proceedings with great interest. The event took place in the open, in the beautiful grounds of the village. The spot was well chosen because, being on the brow of a hill, everyone present could see and hear.

The first-prize winners were as follows:—Mixed quartet, the Mafford party; male quartet, 'Four from Brockmoor'; female-voice choirs (test: 'Ye banks and braes,' arranged by Percy Fletcher): Astwood Bank (Mr. A. J. Hodges); mixed choirs (test: 'Hymn to music,' by Dudley Buck): Ten Acres and Stinchley Co-operative Society (Mr. W. Leech); male-voice choirs (test: 'The Beleaguered,' by Sullivan): Cudley and Old Hill (Mr. A. Hickman). Dr. McNaught adjudicated, and conducted the combined choirs in their several pieces. Several members of the Cadbury family were present. On the evenings of the previous two days (June 26 and 27) there were numerous competitions amongst competitors belonging to the Bournville works, at which Dr. A. T. Silver adjudicated.

## THE PITTSBURG EISTEDDFOD.—July.

This gathering in the States was very successful, notwithstanding great heat which led male competitors and judges to work in their shirtsleeves. The event was an open one, but only one choir came from this side—the Rhonda Male-Voice Choir, under Mr. John Phillips. It was no little reward to them for their great enterprise that

they gained the chief male-voice prize. Twenty children's choirs sang, most of them, according to report, somewhat harshly, voice-production not having been studied. Canton (Ohio) Ladies' Choir were first in their class. Scranton United Choral won the chief mixed-voice choir prize, \$5,000 (nearly £1,100). Their performance of 'The challenge of Thor' and 'A little bird in the air,' both from Elgar's 'King Olaf,' was—it is declared by Dr. Vaughan Thomas (in the *Manchester Guardian*)—equal to the best to be heard in the 'old country.' The adjudicators were Dr. Vaughan Thomas, Dr. Protheroe, and Mr. Krehbiel.

## NONCONFORMIST CHOIR FESTIVAL,

### CRYSTAL PALACE.—July 5.

This Festival was the 25th anniversary of the Nonconformist Choir Union, and, to mark the occasion, the executive contributed twenty-five guineas to the Lord Mayor's Fund for the purchase of the Crystal Palace, the venue of many successful Festivals. Over two hundred Free Churches sent their choirs to the Palace to assist in the celebration, and fourteen competed in the choral competitions, arranged in two sections, (a) large choirs, and (b) small choirs, Mr. George Dodds adjudicating. His awards were as follows:—

- (a) 1st. Finchley Presbyterian.
- 2nd. Matlock Primitive Methodist.
- (b) 1st. Trinity Congregational, St. Albans.
- 2nd. Tonbridge Wesleyan.

Mr. E. Minshall, president and founder of the Union, presented the prizes.

Solo competitions were held at night, Mr. Dan Price being the judge. There were numerous entries, and the competition was keen. The prize-winners were:

- SOPRANO.
- 1st. Kathleen Bishop, Ebenezer Congregational, Chatham.
- 2nd. Lily Marston, Dawes Road Congregational, Fulham.

- CONTRALTO.
- 1st. Amy Whitehorn, Harringay Congregational.
- 2nd. Emily Taylor, Warrington Wesleyan.

- TENOR.
- 1st. W. Rees Dier, Ebenezer Congregational, Chatham.
- 2nd. Joseph Green, Wolverhampton Wesleyan.

- BASS.
- 1st. H. B. Jones, Wolverhampton Wesleyan.
- 2nd. L. Ford, Peckham Park Road Baptist.

Mr. A. L. Cowley, a vice-president, presented the prizes.

A well-balanced choir of 4,350 voices, assisted by the full orchestra of the Union, gave effective performances of a number of sacred and secular items, and choral-singing in its highest development was the result. Mr. Frank Idle conducted for the fourth year in succession, and he is to be congratulated on a successful performance. It is no light task to keep such a vast choir under control, but it was not beyond Mr. Idle's undoubted powers. Especially was this noticeable in the lighter items—'My bonnie lass' (German), 'Winter days' (Caldicott), and 'Puck is King,' a charming part-song of Mr. Idle's own composition. The singing of the sacred items, 'All men all things,' 'And then shall your light' (Mendelssohn), and 'Lovely appear' (Gounod) was very impressive, the tone being broad and harmonious. Mr. J. A. Meale accompanied the items on the great organ with his customary ability. Miss Ada Forrest sang with true artistic feeling, and she had a splendid reception.

## THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

The ninth annual Conference of this Association was held on June 27 and 28 at Leeds, at the University, which was kindly lent for the occasion by the authorities. This was the first time the Association had met out of London, and it is worthy of note that the gathering was the best attended of the whole series of meetings.

The proceedings began on the morning of June 27, Lady Mary Trefusis presiding. Mr. M. E. Sadler, the vice-chancellor of the University, extended a welcome to the members. He said the place of music in national education was growing more important year by year, and as the social side of education presented itself to them as one of the chief aspects of educational work, they felt how necessary it was in every grade of education, from the earliest to the most advanced, that music in the larger sense of the word should take a place. For what the Association was doing to cultivate the musical taste of England, and draw together those who were interested in its advancement, they at that University, in common with all busy with education, desired to tender their thanks.

Lady Mary Trefusis, in some remarks upon the objects of the Association, said that all who had been connected with the competitions in any way were, she thought, unanimous as to their worth, whether they looked at them from the musical, educational, or social point of view. She referred with sorrow to the loss the cause had sustained in the death of the honorary co-secretary, Miss Mary Egerton, of York. She proposed the following resolution:

'That the members of this Conference of the Association of Musical Competition Festivals wish to place on record their deep sorrow and regret at the death of their hon. secretary, Miss Mary Egerton, and to express to her relations their sincere and heartfelt sympathy.'

This was carried in silence, the whole of the members standing.

Dr. McNaught also spoke of the objects of the Association. He said:

'When it was proposed to hold our annual Conference at Leeds I felt dubious as to the propriety of our coming to a quarter of England so long and justly famous for its choral singing. It seemed to me that the Association had nothing to offer musical educationists beyond an advocacy of the competitive principle as an interesting stimulus to musical study, and as a means of social amelioration. Musical knowledge and skill are widespread in Yorkshire and Lancashire, and so far as choral technique and fine interpretation are matters of concern we are here to seek enlightenment.

'Competitions are no new thing in the North of England and the Midlands. Many of your excellent small organizations have acquired their high standard in the severe school of keenly contested performance. Our Association is young compared with the age of the movement in the North. Only lately I came across the syllabus of a competitive Festival held on a somewhat large scale at Middlesbrough in 1879, and I was informed that similar events had happened there since 1865. Workington, in Cumberland, came into the field about 1872, and has therefore a claim to be regarded as one of the oldest Festivals. These events are the direct descendants of the Welsh Eisteddfod, for they are both promoted by Welshmen.

'While on the question of dates it will be fair to give credit to the competitive enterprise organized by Mr. Willert Beale at the Crystal Palace in 1872, under the title of "National music meetings." These meetings, mind you, were in the much maligned South, but they made a wide appeal. It was at one of these notable gatherings that I obtained my first personal experience of musical competition. Although youthful, I was bold enough to take a choir of 150 voices from the East End of London to the 1873 meeting. Stratford in East London followed ten years later, in 1882, and then in 1885 Miss Wakefield's effort at Kendal—by far the most wonderfully pregnant event of its kind—came into being. We who revere her memory make no claim that Miss Wakefield invented the idea of choral competitions, but we do claim that it was owing to her musical insight, her

indomitable perseverance, her impelling force of character, that made competition Festivals in this country a missionary movement. She placed the competitive idea on a high and almost austere plane of endeavour. No one saw more clearly than did she its seamy side. She weighed all the advantages and disadvantages of the competitive principle, and found that the balance in all the circumstances of the situation inclined heavily in its favour.

'We are here to-day to pick up all we can as to ways and means and objectives. We strive to make our Festival not only a musical uplifting but, in addition, through the marvellous power of music, a great moral uplifting. The scope of competition Festivals is as universal as the appeal of music itself. We cater for the infant school with its action-song developing the rhythmic instinct, right through a long path to the splendid unit formed by the finely trained choir presenting those exquisite miniatures in part-music which are among the most precious possessions of musical literature. We aim to get at the village folk in order to provide them with a delightful occupation in the dull winter time, we want the working-class girl, the factory operative, the workman and his family to forget sordid surroundings, and to find beauty and refreshment in song.

'It is because we are convinced by ample experience that the movement we promote is a social, moral, and patriotic force as well as a unique musical educational means that we appeal to social powers to support us. We know no sects, no politics, no social cleavage. It is always possible to attack the competitive idea with some show of superior reason. But respectfully we ask those critics who may be disposed to meticulously examine our methods to tell us at the same time precisely how we are to secure our ends by some better way. No one, however dubious, can deny the amazing progress the movement has made, the extraordinary ability it has brought to recognition, the influence it has exerted on tens of thousands of persons in town and country. I estimate that at least 100,000 persons have been concerned in competitions at Festivals during the past year. If any other scheme will set this number to work hard at musical practice, we shall be glad to know of it.'

## CHOICE OF MUSIC FOR COMPETITION.

Dr. Hadow.

In an interesting address upon this topic, Dr. Hadow, Principal of Armstrong College, Newcastle, said he had been examining the book issued by the Association, which contained lists of music performed at various Festivals, and while he found that there was a considerable number of works of undoubted first-rate value, not all perhaps equally suitable, but all in their way of a high artistic level, the scale went down until at the bottom they came across works which could only pass muster in that sort of twilight of judgment through which they saw most of their musical Festivals. He gathered that one of the main dangers against which they had to strive was not that the members of the choosing committee came with too few ideas, but with too many. The music to be selected should be correlated very carefully to what the committee knew to be the capacity of the choirs in the district. If there was any doubt as to whether a work was too difficult or not the peg should be screwed up a little rather than down. What competitive Festivals stood for more than anything else was the stimulating of taste for what was best throughout the country, serving as a breakwater against that flood of vulgarity and triviality which every now and then tended to swamp them. He was afraid that it was becoming true that England was the country to which bad American tunes came when they died.

It was, he said, a great pity, because America just now was developing an extremely interesting school of native music; but the intellectual freedom of that great country seemed to carry with it an entire absence of any sort of prohibitive and restrictive standard. The result was half-educated religions, quarter-educated philosophies, and tunes of no education at all which came over here by every shipload, and we accepted them: partly with that kind of stolid indifference which is one of our national characteristics, and which did not seem to mind what was happening so long as something was happening, and partly out of that sense of

small schoolboy mischief which was rather at the bottom of most of us, and which rejoiced in seeing people shocked. At any rate, we were in periodic danger of being swamped by—he could not call it music—but stuff written on music paper. For competition Festivals nothing should be selected which was not known to be of first-rate quality, and he also suggested that the choice should be a little more systematised than at present. They were, too, a little bit inclined to take a new thing because it was new. The more they could keep abreast of modern developments the better, but they ought to keep proper step. In their selecting they should try to keep up some kind of historical continuity. They should not be afraid of repeating works. As to the choice between English music and that of Continental countries, the best of our English music should form a large part; but that did not mean they were to keep out great composers from outside. There was one work which every Festival should take care to perform at their combined choral concert, and that was Handel's 'Acis and Galatea.'

Mr. J. A. Fuller-Maitland read a paper on 'The local effects of competitions,' the report of which is held over to our next issue.

In the course of a discussion, Mr. T. P. Sykes, of Bradford, a well-known school teacher, declared himself against competitions for school children, but he was not supported by the audience.

At the afternoon session Mr. Herbert Thompson (Leeds) spoke upon the subject of 'Money prizes.' He thought that money prizes ought to be, if not abolished, at any rate carefully looked after. It seemed to him that the greatest difficulty that promoters of Festivals had to contend with was the tendency of all English people to turn everything into sport, to regard sport as the only serious matter of life, excepting possibly their business. Emulation, one realised, was an essential part of musical Festivals, but as soon as competition was undertaken for the sake of competition then he thought a wrong element had crept in. He had been told of choral Societies in the West Riding which had had to give up their efforts because their male members were too busy with competition works to take part in choral works. That was a very unwholesome state of affairs. The distinction was between legitimate competition and 'pot-hunting,' as it was commonly called. Valuable prizes must to a certain extent encourage the unwholesome state of things which might or might not be called 'pot-hunting.' He thought the money spent on prizes might far better be employed in a method of giving grants of money in aid of expenses. He would not have grants given absolutely in proportion to the excellence of the performance, though a certain standard would have to be reached before a grant was made, but in proportion to the expenses of the choir.

A letter from the Rev. T. Topham, of Wensleydale, was read, in which he stated that at the Festival in that district there had been no falling off of entries since money prizes had been abandoned. A long and ably-written letter from Mr. Lionel H. Franceys, of the Blackpool Festival, was also read. He showed that the relation of the amount of the highest money prizes given at Blackpool to the travelling expenses incurred by choirs coming from a distance proved that the entries were not made with a view to profit. He strongly defended the system in open classes, and pleaded that the discussion should be dropped so far as it was directed against-choirs whose main motives were artistic.

Mr. H. A. Fricker (Leeds City Organist), in speaking upon 'Instrumental music in competitions,' said the great predominance of vocal entries at Festivals and the very small entries in the instrumental classes were far from satisfactory. Each city should have at least one full orchestra.

Mr. Sydney H. Nicholson (organist of Manchester Cathedral) read a lengthy and important paper on 'Church and chapel choirs in town and village in relation to the Festival movement,' in which he made some excellent practical proposals born of his experience with choirs and the working of competition Festivals. We hope to give a fuller account in our next issue.

Dr. McNaught spoke of the advantage of the competition movement in connection with girls' clubs. He referred to the work of the London Working Girls' Clubs, the St. Cecilia Club, London, and other similar organizations at Aberdeen, Carlisle, Morecambe, Belfast, and elsewhere.

## SECOND DAY.

Mr. W. Godson (the Leeds School Music superintendent) spoke on 'Some points in a school singing lesson.' It was a lively address that roved over a wide ground. He referred to the Dalcroze Rhythmic Gymnastics as not being useful in elementary schools. Breathing, vocal tone, sight-singing, ear-training, execution of songs were topics all tersely dealt with. He announced himself as a whole-hearted believer in tonic sol-fa, and said emphatically that if the Board of Education got rid of the system they would be taking away valuable tools from the teachers. As to 'all staff notation,' he said he would undertake to teach a class of ignoramus sol-fa and staff quicker than any other teacher could teach the staff alone. Once a quarter a concert of good music should be performed to the school class. No elaborate voice exercises were necessary in the school. Placing the voices was sufficient; the vowels should be shaped, and forcing stopped. Illustrations were given by a class of boys from Quarry Mount Council School (Mr. H. Exley); and the following school choirs contributed items: Blenheim Girls (Miss Frances Brooks); Lower Wortley Boys (Mr. Tom Morton); Queen's Road Mixed (Mr. W. C. Cockram).

Mr. Geoffrey Shaw spoke on the choice of music for schools and the importance of sight-reading for children. He said that it was not bad music that did the harm so much as the insipid stuff that was neither very bad nor very good. National and folk-songs should first be chosen, and then music by the great masters. The Board of Education wished to encourage both staff and tonic sol-fa.

## TECHNIQUE IN CONDUCTING.

By Dr. Bairstow.

Before considering the question of technique, he said, it would be necessary to arrive at some conclusion as to what was an ideal conductor.

In his opinion, in addition to controlling the *tempi*, the conductor should, by his gestures and facial expression, without loss of dignity, and without exaggeration, interpret the spirit, mood, atmosphere, and emotions of the music. To make this possible his nerves and muscles should respond instantly to the conception of movement formed in the brain.

The conductor was the commander of the ship; all depended on him. Therefore he must not by his deportment convey an apologetic or undignified expression, but must stand erect, the chest expanded, the back straight, the knees braced, and the whole body tense but not rigid—steel, but not cast-iron. He must not stoop over the music: orchestra, choir, and audience would take him at his own valuation. If he showed signs of not being thoroughly acquainted with the music, they would get anxious. If he, by over-energising passages which should be calm, or by any look or movement such as stamping, showed that he was not trusting those under his command, they would not trust themselves.

A light baton should be used, with a good balance, that was, heavier at the handle than at the point.

The next thing was the direction of the beats. This, like everything else, must be in close sympathy with the rhythm. He could not call to mind having seen any conductor beat the first beat of the bar in any other direction than downwards, for a person with but slight sense of rhythm felt that this was the strongest muscular movement, and that it must coincide with the strongest pulsation. The second strongest movement was to the right; more muscular energy could be imparted to a movement away from, than one towards, the body. This showed why it was wrong rhythmically to beat three in a bar—down, left, up; and four—down, right, left, up. The next beat in order of energy was to the left, for, although it was weaker muscularly, it was not against gravity. The weakest—the upward beat—like the strongest, was invariably done correctly. In beating six beats in compound time, the fourth should invariably be to the right. Where it was necessary to indicate the sub-divisions of the beats—the baton should move through far less space for the sub-divisions than for the beat itself. The danger in cases of this sort was to persuade the choir and orchestra to put more weight on the sub-divisions than these could safely bear, thus making the music dull, listless, and unintelligible.

The main questions for a conductor to put to himself were: 'Do my gestures express anything at all?' and, if so, 'Are they expressing just the right thing?' and if these could be

answered in the affirmative, the last question was, 'Are these gestures the simplest, slightest, and most graceful that can be made to fit the purpose?'

The emotional side was harder to teach. Temperament, education, refinement, and human sympathy—in fact all the qualities that went to make an artist—entered into the question so largely that it would seem almost impossible to teach at all. But this was not the case. He was quite sure that experience helped him to express by gestures the music he conducted far better than was the case years ago.

A good conductor could be told from the movements of his left hand alone. He never moved it unnecessarily, but when he did one could see at once what he intended by the expressiveness of its gestures.

To sum up he said:

'By concentration, and the uplifting of the spirit to get into touch with the music, create a habit of quick action from the brain through the nerves to the muscles.'

'Let deportment be as dignified and commanding as your position demands, remembering that people will judge you at your apparent valuation of yourself.'

'Make as few beats in a bar as you dare, not as many as you can, because if you adopt the latter plan we shall see the spokes when the wheel is going round quickly. In other words, you will bring into prominence all the subsidiary accents.'

'Do not use more energy than is absolutely necessary; give people the impression that you have plenty in reserve. Bear in mind where the main climaxes occur, and hold back for them.'

'Try to get as much variation of action and gesture as you can from different muscular combinations, and apply the laws which govern muscular action in playing instruments and games to conducting.'

'Do not feel as if you had only one joint in your arm, and that one at the shoulder.'

'Above all, study the meaning of the words in vocal, and the emotional character in vocal and instrumental music, and make every detail subservient to this, and a means of realising it, remembering that pace, rhythm, phrasing, light and shade and colour are not the end itself, but the means to that end.'

Mr. Harry Evans, who followed Dr. Bairstow, with the permission of Lady Mary Trefusis was allowed to put himself 'out of order' on the plea that much that had been said on the previous day deserved some more consideration. Prof. Hadow had given, as usual, a fascinating address, yet even he had given some of his listeners a sudden bump when he brought them to earth with the suggestion that 'Acis and Galatea' was the one perfect thing for the competition Festival. But most experienced critics would agree with his plea for the repetition of a great piece of music. Instances were well known of a great piece of music which at first was inadequately performed, but after a lapse of a few years the added experience of the choirs had made the same piece a joy to listen to. A feeling of pessimism was created yesterday, since the impression was left that not only was 'bad music' chosen, but that it was deliberately chosen! If an examination of last season's Festivals were made, it would be found that not only was there a great improvement but that comparatively little 'bad' music was chosen. Surely every one endeavoured to choose good music? A suggestion was made that a body of experts be elected to advise on the selection of music for the various competitions. But who were the experts? One expert would tell them that Beethoven had said the last word in music. Another, that good music died with Brahms! Then there was the expert who held that England has produced only one great composer—Purcell. On the other hand, we would be told by an expert that Elgar was the one and only English composer. Another would tell us that we could not have too much Bach and the Madrigals, but on all accounts to 'shun the fifth-rate music of Elgar!' What kind of a programme would these experts devise? Mr. Herbert Thompson made a most valuable suggestion with regard to the soloists—that they should prepare a group of songs, the judge to make the selection at the competition. That was probably the department where the pot-hunters were found. The big Festivals of Morecambe, Blackpool, and Birmingham found they must give money prizes, and it would be well not to discuss them any further. One only hoped that they would not increase the money prizes, as in the case of Welsh competitions. In

Wales, when money prizes did not exceed £20 or £30, there were more choirs and conductors of ability than there were at present. Each district would work out its own salvation on the question of money prizes. Dr. Bairstow had given an amusing and instructive paper on conducting, and it must be widely recognised that the competition movement had not only given us fine choirs, but also most admirable conductors—ladies and gentlemen who had proved themselves to be real artists. Who taught them? They taught themselves, and that was why we all wished that all conductors would follow their lead—find out what was necessary in the art of beating time to suggest the right accent, rhythm, and phrasing. Some conductors became slaves of the metronome and were more concerned with the pace—whether it was 84 or 88—than with the interpretation of the music! Perhaps some conductors were so concerned with the technique, that they left the real interpretation until the last moment. In his (Mr. Evans's) experience, it was far better to fire the imagination of the singers at the outset. Explain the poem, then play it over and emphasise the beauties of the musical setting. The next step was to let them learn the music in *whole phrases* before adding the words. This method made difficulties of notation and rhythm disappear to a great extent, and the singers had a goal to work for. Another advantage of this method was that the singers were encouraged to 'use their ears' and to sing into the harmony. Modern music, and certainly the music of the future, would probably demand more use of the ear than the eye! In spite of all criticism—and there was a danger of over-criticism by new critics who suddenly 'discovered the movement' and proceeded to advise that it all be pulled down and built up according to their views—the Competition Movement was the only 'live' movement in music in the country, and it had made good music the absolute need of a great many people.

Mr. Cecil Sharp read a paper on 'Folk-songs and dances,' in which he strongly advocated the inclusion of folk-dances in the schedules of musical competitions. A party of dancers from Retford gave an exhibition of folk-dances under the superintendence of Mr. Denman. We hope to give Mr. Sharp's paper in full in the SCHOOL MUSIC REVIEW for September.

The Conference was then brought to a close.

#### CLEETHORPES.—June 20, 21.

This Festival has quickly developed into a very popular event. Perhaps the pleasant situation of this seaside town has a good deal to do with this. It was only by working hard from 9 a.m. until late in the evening on each day that Dr. McNaught (who adjudicated in place of Mr. Harry Evans, who was temporarily indisposed) could get through the extraordinary number of entries. We can report only the results in the chief choral classes, in which ten well-equipped choirs appeared. The tests were Elgar's 'Weary Wind' and Parry's 'Come, pretty wag.' The Bradford Vocal Union (Mr. J. Barker) gave very fine performances of both pieces, the Garibaldi Choral Society (Mr. P. Wilson) was a very good second, and Scunthorpe Musical Union (Mr. J. H. Markham) followed close behind. The attendance of the public was excellent.

An important series of musical competitions is announced to be held at Olympia, London, W., between September 6 and 20, in connection with the British Music Exhibition, which is convened under the auspices of the Pianoforte Manufacturers' Association. There are open classes for solo singers of all kinds, pianoforte, violin, violoncello, organ, choral societies, church choirs, school and children's choirs. The prizes include thirteen grand and upright pianofortes by Broadwood and other first-rate makers, and there are shields and money prizes in other classes. The full syllabus can be obtained from Mr. Claude P. Landi, Secretary of Competitions, Exhibition Offices, 124, Holborn, E.C.

On June 25 a Conference of Conductors and Adjudicators was held at Morecambe in order to discuss suggestions for the 1914 Festival, which will be held on May 6, 7, 8, 9. There was a large attendance, some conductors coming from remote parts. Dr. Walford Davies, Mr. Harry Evans, and Mr. Fuller-Maitland addressed the meeting. Bach figured largely in the discussion. The Mass in B minor or a selection from it was proposed for combined performance.



This Supplement is part also of the September issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 13d.

The

# Competition Festival Record

No. 62.

In our April number we quoted from *The Choir* (for March) a statement that 'it is a fact that some choirmasters and soloists prepare their music [for competitions] not in accordance with the composer's intentions so much as to suit the known vagaries and preferences of the adjudicators for the time being.' We stated that we did not believe that this charge could be substantiated by evidence, and after pointing out that if the charge were true it would be easy to describe in writing the so-called vagaries of the implicated adjudicators, we invited the conductors concerned to be good enough to describe in detail the various ways of preparing a part-song ('O happy eyes' by Elgar was named) to meet the views (divergent as they must be on the theory) of certain well-known adjudicators who were named. Further, we asked the Editor of *The Choir* to assist in the quest.

No reply from any source has been vouchsafed. We cannot affect to be disappointed, because we think no rational reply was possible. There the matter might have rested but, unfortunately, the statement made in *The Choir* was quoted by the *Daily Telegraph*, and therefore given wide circulation, to the detriment of the movement and the reputation of adjudicators. Next, Mr. Rutland Boughton comes as a sort of witness of the hearsay description. In a pamphlet entitled 'The Death and Resurrection of the Musical Festival' (W. Reeves), in which there is a good deal of sense and truth regarding adjudicating, he says: 'Indeed, one trainer of successful choirs told me that he always prepared his singers and music with a view to pleasing those adjudicators whose idiosyncrasies he had learned.'

This again was quoted by Mr. Robin H. Legge in the *Daily Telegraph* as a confirmation of the former statement in *The Choir*. We requested Mr. Boughton to give us the name of the 'trainer of successful choirs' who had worked on these odd lines, but he declined to do so. Whether this will reach the eye of this clever conductor we cannot say, but we trust we shall hear from him. There is no good reason for secrecy. Some of us who adjudicate would like very much to know what are supposed to be our exclusive fads.

We invite attention to the following questions and considerations:

1. How does a conductor know beforehand who is to adjudicate in the class for which he is preparing? The Blackpool Festival will be held in about six weeks. None of the judges know yet to which classes they will be allotted. As a rule at the great Festivals they know only a week or two before the event.

2. Then at all these Festivals the choral sections are judged by two, three, and sometimes even four adjudicators working together. The vagary-preparation conductor must be perplexed to the point of suicide in such cases.

3. On the theory advanced, each adjudicator has a vagary or idiosyncrasy that is not shared by any other adjudicator. Therefore, if you prepare for Mr. Harry Evans you are dished if Dr. McNaught turns up in his stead. But perhaps four or five styles are got up, and the conductor whispers to his choir—'à la Evans' or 'à la McNaught,' and he conducts accordingly. Clever man! But if there are three adjudicators, there would be considerable difficulty in hitting upon, say, a Walford-McEvans or a Bairstock-Price-Noble blend.

4. Ten choirs sing, say, at Blackpool. Their styles are certain to differ greatly; that is the constant experience. So at least nine of them have failed to agree as to the vagaries of the adjudicators appealed to!

5. Does any sane person suppose that Mr. Nesbitt of the Manchester Orpheus, Mrs. Bourne of the Barrow Choir, Mr. Whittaker of the Blackpool Madrigal Society, Mr. Clifford Higgin of the Blackpool Orpheus, Mr. Aldous of the Lancaster Choir, or Mr. Hitchon of the Habergham Choir have really prepared their universally acknowledged superb performances by studying the vagaries and idiosyncrasies of adjudicators? Surely they one and all give us their own self-expression, their own wonderful and uplifting interpretations!

How often it has been that one or other of the above-named conductors has given the most experienced adjudicators a lesson in interpretation. How willingly have these adjudicators acknowledged their indebtedness. Did Mr. John James of the Hanley Choir trouble himself about adjudicators' vagaries when at Morecambe he moved so many to tears by a never-to-be-forgotten performance of Cornelius's 'O death, thou art the tranquil night'? Sir Edward Elgar, Mr. Frederick Corder, Dr. Sinclair, and Dr. McNaught were in the box.

Whose vagaries was Mr. Clifford Higgin thinking of when at Lytham his Ladies' Choir transfixed an audience by a performance of Berlioz's 'Ophelia'? Mr. Whittaker has given us all many thrills during the last decade. Did Mr. Roderick Williams, the conductor of the Cardiff Choir at the Abergavenny Eisteddfod (reported in another column) think of anything but the 'vagaries and idiosyncrasies' of Bach when he led the glorious performance of the Motet, 'The Spirit also helpeth us'? It would be extremely interesting to Mrs. Bourne's male adjudicators to know which of them she most cottons to! No greater compliment could be paid to any adjudicator than for him to be told that all the splendid interpretations referred to above were a mere giving way to his 'vagaries and idiosyncrasies.' If it be so, then let us pray that his influence will extend from John o' Groat's House to Land's End, and include the *Daily Telegraph*, *The Choir*, and Mr. Rutland Boughton.

M.

# THE ROYAL NATIONAL EISTEDDFOD OF WALES.—August 4-9.

Abergavenny, the 'Gate of Wales,' has long been honourably associated with the Eisteddfod, and the decision of the National Eisteddfod Association to hold the 1913 meeting there aroused the keenest interest amongst Eisteddfodwyr. No town has had greater Eisteddfodic experience, and the annual Easter meeting, with its long unbroken record, is one of the most important gatherings in the Principality. It is interesting to record that it was at Abergavenny that the late Mr. John Thomas (Pencerdd Gwalia), the royal harpist, won his first prize for playing the triple harp, at the same time attracting the attention of Countess Lovelace (Byron's only daughter), who secured his admission to the Royal Academy of Music.

The House of Llanover has always been to the fore in the encouragement of art, and a most interesting feature of this year's Eisteddfod was the Band of Triple Harpists formed under the influence of the late Hon. Mrs. Herbert, of Llanover.

The issue of the syllabus, it will be remembered, occasioned much disappointment on account of its retrograde character, and the resignation of Prof. Bantock, who refused to act as adjudicator unless the chief choral test at least was altered, caused much excitement and discussion. The committee refused to alter the 'St. Paul' test, which had already done service ten years ago at Llanelly, but a compromise was made by the addition of a new choral class, the Supreme Merit Class, and on the advice of Dr. Walford Davies, who was appointed in place of Prof. Bantock, the Bach motet for double chorus, 'The Spirit also helpeth us,' was selected as test-piece. It will be seen that this proved a wise solution of the difficulty as well as the vindication of Prof. Bantock's attitude. The tests in nearly all the choral classes were below the standard expected at the National Eisteddfod, whilst some of the vocal solo tests were of the most hackneyed type, and had already served at innumerable small competitions!

A commodious structure, estimated to seat 14,000 people, had been erected amidst beautiful surroundings in Bailey Park, and the acoustics were quite satisfactory. The first Eisteddfod meeting was held on Tuesday, August 5. Adjudicators were at the preliminary competitions at 8 a.m., and by the time the chief choral competition was reached, there was the usual great audience plus the excitement that prevails only at the 'National.' The judges had selected two numbers from 'St. Paul' that morning—(a) the chorale, 'To Thee, O Lord,' and (b) the chorus, 'Rise up, arise'—thus affording ample contrast. Most of the choirs failed to phrase the chorale, and never was there a more striking instance of the prevalent failing of choirs to sing whole musical phrases. The musical phrase was sacrificed to verbal expression, the comma was an obstacle, and exaggerated expression was the inevitable result. Eleven choirs had entered, and of these eight appeared. Some delay and a little confusion occurred before the first choir sang. The leader of the orchestra, in excited tones, addressed the judges, and wanted to know from them whether the whole orchestra were to play, and if so, who was to pay them! The obvious reply came from the box that the matter was one for the committee to decide, and that the condition was that the choirs be accompanied by a full orchestra. Another speech was made by the conductor of the first choir, who was in doubt as to whether his choir could risk beginning at the *Tutti* in the opening symphony, since all the players were not quite certain of the starting point. This was reasonable enough, but the speeches could have been avoided by the simple expedient of despatching a steward to the judges' box! Some unfortunate newspaper correspondence that ensued has not helped the dignity of the occasion.

The prizes in the Chief Choral Class were £150 and £50. The choirs sang in the following order:

*Aberaman Institute Choral Society.*—(a.)—The tone was good, and the intonation secure. The comma was a stumbling block. There was not a single complete phrase, the rhythmic flow was disturbed, and there were many gaps. The attack near the close was not precise. There was great earnestness in the utterance, but they missed the calm, subdued resignation.

(b.)—The rhythm of the opening phrase was not exact. There was splendid energy and spirited attack. The fugue subject was unnecessarily detached. The tonality was a little vague in the modulations, and there was a jauntiness that was not in keeping with the subject. The basses were a little inaccurate, and the singing after letter G got so feverish that the pitch was forced up, and from here to the end the rhythm became loose, though there was abundant vitality throughout.

*Rhondda Choral Society.*—(a.)—The tone was sympathetic and musical, but again there was the fault of breaking up the musical phrase, though the gaps were not so evident as in the previous choir's performance. An extra pause was inserted—not with any ill effect. The closing phrase was beautifully sung, and some of the mood was realised.

(b.)—The opening was exultant and dignified, but later there was a loss of gravity. They did not successfully achieve a climax at the end of the first section, and the tenors did not deliver the fugue subject with confidence. The development flagged a little, and the interest was not sustained. The soprano theme was dignified and significant. The pitch rose slightly, and some of the phrases were not neatly quitted. The piling up of the final climax was well managed.

*Cardiff Harmonic Society.*—(a.)—The tone was excellent in quality and well unified. The basses were a trifle light. There was a slight gap in the first phrase, and the singing might have been more subdued; but there was a gravity and solemnity in the treatment, and there was no exaggeration. The *crescendo* was well controlled, and the diction throughout was first-rate. The concluding phrase was beautifully sung, the utterance of the word 'content' being specially expressive.

(b.)—The pace was a trifle deliberate, and consequently some of the exultation was missed, but the singing was dignified and well controlled. The fugue was clear and well defined, if a little stolid. The tenors greatly distinguished themselves; they were a rare body of singers, and the sopranos ran them close by their confident, ringing tone. The deliberate pace was suited to the last section beginning with the soprano phrase, 'But upon thee,' &c., and the final section made a striking climax as well-controlled, resonant, and dignified tone.

*Bedlinog United Choir.*—(a.)—The tone required greater resonance. The opening phrase was again detached, and there was some unnecessary gliding by the sopranos. The singers were expressing single words instead of whole phrases, and the sudden spurts of tone were out of place. The pronunciation needed attention.

(b.)—There was abundant energy and good intention in the opening phrases, but the singing became feverish, the rhythm monotonous, and there was a want of cohesion. The enthusiasm compelled admiration, though it led them astray in the matter of intonation. When this enthusiasm is controlled this choir should do well. At present the music is rather chopped up, and there is too much percussion on the edge of the note, which prevents full sustenance of the tone.

*Pontypridd Philharmonic Society.*—(a.)—Good, resonant, and well-balanced tone. The pace was too deliberate. The first phrase was again unnecessarily detached and delayed, and the effect was laboured. There was very good intention on the expressive side, but over-anxiety caused exaggeration of details.

(b.)—The pace was well chosen, and the opening was promising; but the final big chords in the phrases were not neatly quitted. The utterance was not uniformly crisp, and the attack was only occasionally alert. The academic portion of the chorus tempted the singers to slackness in the rhythmic treatment, and the big cumulative phrase, 'The glory of the Lord,' was allowed to slide along. The tone of the choir was always good, but there was not much vitality in the singing.

*Rhymney Gwent Choral Society.*—(a.)—Very good, sympathetic tone. The pace was slow, and the phrasing detached. The sopranos and altos were a little below the pitch, and the expression was more verbal than musical. The utterance was earnest, there was atmosphere, and the tone-colour in the closing phrase was beautiful.

(b.)—A vigorous and brilliant opening at the right pace, though they seemed to expend too much force in the

## THE SCHOOL MUSIC REVIEW—SEPTEMBER 1, 1913.

opening phrases. A splendid climax was built up at the close of the first section. The alto tone deteriorated later, and lacked mellow quality. The *rallentando* introduced before letter G was unnecessary, and temporarily stopped the rhythmic flow, besides making an anti-climax. It was a very good thing gone suddenly wrong. The *rallentando* at the close was excessive, but there were splendid energy and fire in the delivery of these big phrases, and there was the exultation that thrilled.

**Troedyrhiw Philharmonic Society.**—(a.) Though the pace was slow, the phrasing slightly detached, and the *crescendo* a little exaggerated, this was the most impressive singing. It was subdued and tender, there was more continuity, and it was beautifully expressive, the close being quite touching.

(b.)—The opening was bright and vigorous, and at the right pace, whilst there was an exhilarating rhythmic swing. There was a tendency to clip the ends of phrases, and the figure became mechanical and forced in pitch. There was not enough vocal resource for big expansion. The treatment became disjointed and a little spasmodic in the big phrases, and unfortunately the intonation got seriously wrong. There was splendid enthusiasm, but it was uncontrolled.

**Treharris and District Harmonic Society.**—(a.) Though the tone was good, the attack was indefinite, the movement not precise, and the utterance rather unsympathetic. There were gaps again, also a lack of fluency, and the tender, subdued, resigned mood was not remotely suggested.

(b.)—There were some technical defects, and an unfortunate mishap by the sopranos nearly spelt disaster. The judges expressed their regret at this misfortune, and sympathised with the conductor. The singers ultimately recovered themselves, but were never quite happy. The subdued treatment of one phrase was ineffective and irrelevant. The fugue lacked definite rhythmic accent, and the big phrase, 'The Glory of the Lord,' was excessively drawn out. The climax was vigorous and broad, and the tone was always good.

The marks awarded were:

		100	maximum	each piece.
Aberaman ...	...	69	+ 76	= 145
Rhondda ...	...	84	+ 82	= 166
* Cardiff ...	...	93	+ 89	= 182
Bedlinog ...	...	65	+ 73	= 138
Pontypridd ...	...	79	+ 73	= 152
† Rhymney ...	...	88	+ 92	= 180
Troedyrhiw ...	...	94	+ 76	= 170
Treharris ...	...	66	+ 67	= 133

\* First Prize.

† Second prize.

The result was not made known until after the Supreme Merit Competition, which took place after a short interval. Four of the above choirs had entered, and the prize was a silver trophy valued at £70. There were no money-prizes.

**Aberaman.**—The tone was smooth and the style restrained, but the two choirs were not adjusted properly to secure the right antiphonal effect. Some of the time-values were not exact, otherwise the execution was good, and the singing was entirely free from the exaggeration which marred this choir's singing of the 'St. Paul' choruses. There was not enough resource for the climaxes, and the difficult endings of the first and second movements were not successfully negotiated. The fugue lacked majesty and continuity, but the chorale was given with greater security and comfort. 75 marks.

**Cardiff.**—Beautiful tone was evident at the opening, and the two choirs were well-matched. The singing was flexible, fluent, the antiphony remarkably good, and the tapering and dovetailing of the phrases were beautifully controlled. Nothing could be finer. There was the control that enabled them to expand with great effect in the finely-spaced cadences. There was gravity in the utterance, a noble security in the rhythm, and both technique and tone were of the finest. There was a slightly tired feeling in the closing phrases of the chorale, but this was a remarkably fine performance, worthy of the highest traditions of choral singing and of the noble music sung. 97 marks.

**Rhymney Gwent.**—A solid tone and a strong, rhythmic feeling marked the opening phrases. But the two choirs were not so successfully adjusted for the antiphonal effects as in the previous performance. The runs were a little gay, though there was splendid vitality, but there was not the

gravity and dignity of the previous choir. The technique was very good, and they scored by their intense singing of the chorale, which quite carried the audience. In many ways it was a splendid performance. 93 marks.

**Pontypridd.**—The tone was pleasant and successfully distributed. The pace was slow, and caused some languid effect. The antiphony was only partially successful. The intonation was very good, and there was good technique, but though it was a courageous effort, they never moved the listener, and were only comfortable in the chorale, which was given with dignity. 80 marks.

The Cardiff choir were thus double winners, and it is probably the most striking feature of this year's Eisteddfod that the singing of the difficult Bach music reached a higher level than the singing of the comparatively simple and well-known Mendelssohn music. This was a most significant experience, and ought to have great influence upon the future work of Welsh choirs, and incidentally upon Eisteddfod committees. It almost seemed like the slaying of Mendelssohn, the beloved of Welsh choirs, but probably no one would have been more pleased with the triumph of Bach than Mendelssohn himself had he been present.

The Cardiff choir won the chief choral prize at the Swansea National Eisteddfod in 1907, and the male department had previously distinguished themselves by winning the chief male-voice choir prize at the Rhyl National Eisteddfod in 1904. Though not essentially a competitive choir, they have frequently competed and secured important prizes, but ill-luck has followed them in the National (since 1909) until this year.

The choir is in rehearsal practically all the year round, and has done consistently good service by the production of complete works twice a year. Its repertoire includes Bach's 'St. Matthew' Passion, Brahms's 'Requiem,' Dvorak's 'Stabat Mater,' Coleridge-Taylor's 'Hiawatha,' in addition to the Handel and Mendelssohn oratorios. Mr. Roderick Williams, the conductor, is a business man who devotes all his spare time to music, and has conducted both the mixed and male choirs from their inception.

The chief events in Wednesday's programme were the children's choirs and the ladies' choral competitions, neither of which reached the highest standard as a whole. Eleven of the twelve juvenile choirs appeared. The tests were: (a) 'A bird song' (Rogers), (b) 'Merry June' (Vincent). The Nottingham Prize Choir (Mr. Turner) were clearly first, and won the prize of £10 with 186 marks.

Tabernaec Llanelly ran them closely, and got the second prize of £5 with 185 marks. An anonymous donor presented additional prizes of £3 and £2, and these were awarded to Cor Leth, Aberdare (182 marks) and Brynaman (179 marks). The remaining choirs were:

	Marks.
Gladstone Road, Barry ...	177
Canton, Cardiff ...	170
Garndiffaith ...	170
Morleisiaid ...	165
Portsmouth ...	150
Briton Ferry ...	147
Rhymney ...	135

The tests in the Ladies' Choir Competition were: (a) 'The Pixies' (Coleridge-Taylor) and (b) 'Hail to thee' ('The bride of Dunkerron,' Smart). Ten choirs had entered, and of these seven appeared. The prize-winners stood out clearly by reason of superior tone and equipment. The Carmarthen Ladies' Choir won the prize of £20, and their singing of the first piece was distinguished by charming rhythmic treatment. The big chord was disappointing, and the climax was inadequate. They gave quite a beautiful performance of the second piece. Tredegar were a good second, and gave an admirable performance of the first piece, excellent in tone, and subtle in its rhythmic treatment, but they fell off considerably in the second piece, which became mechanical. The marks were:

Glantawe ...	76	+ 82	= 158
Vnyssdu ...	77	+ 85	= 162
Swansea ...	74	+ 87	= 161
Tredegar ...	93	+ 84	= 177
Mr. Turner's Choir ...	78	+ 83	= 161
Carmarthen ...	87	+ 94	= 181
Barry ...	79	+ 92	= 171

There was an uncommonly large entry of fifteen choirs for the second choral competition on Thursday, and of these thirteen appeared. It has long been felt that the Eisteddfod should encourage choirs of this size (60 to 80 voices) rather than the very large choirs of 200 voices. Unfortunately the standard of singing by these smaller choirs is as yet not of a high order, with few exceptions, and the repertoire is very limited. But the material is there in great abundance, and competent conductors will be forthcoming, provided that Eisteddfod committees will exercise discretion in the choice of music. The test-pieces were (a) 'Yr Ynys Wen' (Isle of Beauty), by J. H. Roberts. It is an effective enough piece, in simple style, and has been used for many years in competitions. The other piece was the big and not too interesting chorus from Handel's 'Jephtha' ('Theme sublime'). This was hardly a suitable test, and resulted in much forced tone and misplaced energy. The splendid English madrigals, along with the modern part-songs, are practically closed books to these choirs, and it is devoutly hoped that since there are so many small choirs in South Wales they will devote themselves to the study of the best unaccompanied music. There is a great field before these Welsh choirs, and there should be a great future for them. There is now a general consensus of opinion that the future progress of Welsh choral singing depends a great deal on the small choirs and the return to smaller money-prizes.

*Pennygraig Music Lovers.*—(a.)—Not secure in pitch at the outset, and the rhythm was heavy. There were good attack and release, but not perfect control of the gradation of tone. The 'bell' effect asked for by the composer was not audible, but there was some tender treatment of the closing phrases.

(b.)—The rhythmic accent was languid, the alto tone a little diffuse and rather too prominent to ensure perfect balance. The 'runs' were a little jaunty, but there was sincerity, and much zeal that sometimes jeopardised the purity of tone.

*Tredegar Sylvia Choral Society.*—(a.)—The tone lacked cohesion and resonance. The pace was too urgent, but the rhythm was fairly flexible. The expression was formal. There was not the regretful longing, and the effect of the closing phrase was miscalculated.

(b.)—Vowel formation required attention. The second movement was much too fast to be dignified, and there was a lack of precise part-movement in many bars. The tone did not last well, and the intonation lapsed. There was much strenuous treatment that imperilled the pitch.

*Fabian's Bay Choral Society.*—(a.)—Very precise and compact, but not intimate in expression at first. The loud chord was defective, but, strangely enough, they suddenly got into the right mood at this point, and sang beautifully right to the closing bar.

(b.)—An excellent start, secure in its utterance and sway of rhythm. The intonation lapsed slightly, but there was a distinct sense of proportion, and the cadences of the sections were all dignified and conclusive. A little unsteadiness was noticed in the florid movement, the tone lost some of its cohesion, and the intonation went wrong. The treatment throughout was musically.

*Hereford Harmonic Society.*—(a.)—Well-unified, flexible tone, though the soprano tone lacked resonance in the highest notes. The loud chord was deficient, and the tone did not successfully bear expansion. The phrasing was intelligent and well-controlled, and credit is due to them for the 'bell' effect.

(b.)—A little heavy in rhythm at the outset, but the tone was firm and the movement precise. Later the singing was dignified and majestic. There was much sincerity, the execution was clean and neat, and the tone was never forced. The tenors found the high notes a little trying. There was abundant vitality, and the treatment was all in the Handelian manner.

*Clydach Choral Society.*—(a.)—The attack was languid, and the pace much too slow—it was impossible to 'span a phrase' at the pace. Much of the chording was defective, and the basses were inaccurate. The one good feature was a delicacy at the close.

(b.)—The tone again lacked mellowness, resonance, and freedom, and the singing was unconvincing. The singers roused themselves later, but again lapsed into slackness, and the intonation became troublesome. Their best singing was in the final cadence.

*Skewen Music Lovers.*—(a.)—The opening displayed unity of tone and attack, but the rhythm was jerky. There was over-eager treatment, coupled with sincerity of utterance. The time-values at the close were inaccurate.

(b.)—A broad, dignified opening, though the 'long stroke' of the accent became monotonous. Later the alto tone was strident, and disturbed both blend and balance. The sopranos caught the infection, and became equally strident. There was more energy than control, and the pitch was forced.

*New Tredegar and District.*—(a.)—The tone was promising, and there was some rhythmic feeling, but there was not sufficient control of either tone or pace. The time-values at the close were not accurate. There was unanimity in attack and release.

(b.)—Very good intention was evident in the opening phrases, though the tone of the altos was not of the best. The tone of the whole choir deteriorated during the progress of the singing, whilst the intonation unfortunately got seriously wrong. There was more power than purity—with the exception of the basses.

*Beaufort Choral Society.*—(a.)—An effective start. The altos later did not successfully blend, and the range of the sopranos was limited. There were some inaccuracies, but much of the treatment was gentle and refined, and the final cadence was charmingly sung.

(b.)—The opening was marred by the rather attenuated tone of the altos. Sopranos and basses were very good. The intonation unfortunately got wrong, and seriously handicapped the singers. They recovered themselves in the fugue, though here there was a want of exact rhythmic movement.

*Briton Ferry Choral Society.*—(a.)—The tone was generous, though not perfectly unified. It was soon evident that here there was a wide range of expression. The basses were not absolutely accurate in the loud chord, and the tender sighing effect of the closing bars was impressive. The chording was the best to date.

(b.)—The pace was deliberate, but the tread was stately. The pace of the second movement was right, the part-singing clear, and the phrases were well nourished. The alto lead at letter C was a little reticent. The sopranos distinguished themselves in the clear execution of the florid section. There was a slight tired feeling in the last movement, but the treatment throughout was musically.

*Blaina Choral Society.*—(a.)—The opening was smooth, if a little heavy and inflexible. The clipping of the ends of phrases was unfortunate. There was warmth of feeling, but the contrasts were too violent. The treatment was more vigorous than tender.

(b.)—Good expansive tone; an emphatic opening which had some breadth and conspicuously clear utterance arrested the attention. Later there was over-eagerness which was responsible for a rise in pitch, and deterioration of the general tone of the choir. The piano singing was unnecessary and not Handelian, whilst the florid section was marred by a too obvious accentuation of the groups. Generally it was a too sentimental treatment of this broad, dignified theme.

*Brynmawr Choral Society.*—(a.)—Neat, musical tone. The intonation gave way slightly, and the exaggerated staccato at the *ff* was unfortunate. There was good control, finished execution plus a little exaggeration.

(b.)—Very good tone, and a well-chosen pace. But it was over-emphatic, and the general effect was too detached—there was no sustaining of the whole phrase. The attack and release were admirably precise. The intonation fluctuated, and caused some uneasiness. The technique was fluent, the tenor leads were bright and buoyant, and the final section was more convincing as expression than any other portion of the chorus.

*Treforest United Choir.*—(a.)—Subdued, gentle, opening. The utterance was tender and suggestive. The time-values in the final cadence were not accurate, but this singing was all in the perfect part-song manner, and the performance was most convincing and expressive.

(b.)—The pace was a little deliberate, but the singing was dignified and the basses did capital work in the opening movement. The second movement was slow, and the rhythm 'stilted,' whilst later the intonation got wrong. The



'ever faithful' theme was languid, and the slow pace was responsible for the absence of vitality. Later on they revived, and the final page got some spirited treatment. But here, as in many other cases, there was more emphasis than real *sostenuto*.

**Porth Choral Society.**—(a.)—The tone was good and the utterance clear. The loud section was, however, a little violent; the pace became too urgent, and some time-values were inaccurate. The closing bars were tenderly treated.

(b.)—Excellent vocal material made an appeal in the opening movement, but there was a want of control later that caused faulty intonation. The expansive phrases revealed the most ample tone in the competition. There was splendid enthusiasm in the utterance, but unfortunately the intonation got worse as they went on.

The judges found no difficulty in awarding the first prize of £40 to Briton Ferry, and the second prize of £10 to Hereford. The marks were:

Penygraig	...	75	+	79	=	154
Tredegar	...	68	+	64	=	132
Fabian's Bay	...	87	+	80	=	167
†Hereford	...	84	+	92	=	172
Clydach	...	55	+	55	=	110
Skewen	...	70	+	62	=	132
New Tredegar	...	69	+	63	=	132
Beaufort	...	82	+	65	=	147
*Briton Ferry	...	91	+	87	=	178
Blaina	...	79	+	75	=	154
Brynmawr	...	83	+	78	=	161
Treforest	...	93	+	73	=	166
Porth	...	82	+	79	=	161

\* First Prize.

† Second Prize.

Friday has for some years been perhaps the most popular day at the Eisteddfod, and this year was no exception. The male-choirs proved a great attraction, and the eighteen choirs that appeared (there was only one absentee) provided the most exciting competition of the week. The test-pieces were (a) 'Fallen heroes' (Cyril Jenkins), and (b) 'Lead, kindly Light' (Protheroe). The time-table did not allow of both pieces being sung, and the judges decided on 'Fallen heroes' as the one test-piece. It is not the composer's best work, though it proved a good test, and was probably interesting to the audience. No doubt the composer will join with us in wishing that a more subtle work were given to these splendid choirs, and we look to him after the good work he has done, to provide music that will test the best powers of the Welsh choirs. Wales has never been better represented, and there has probably never been a better all-round competition. The victory of the Swansea choir was undoubted, and the Middlesbrough Choir (which probably contains many Welshmen) added to their increasing reputation by their clearly being the second-prize winners. Probably in more intricate music they would have done still better, with their great experience.

**Plymouth Orpheus.**—Very good, full tone and capital unity marked the opening phrases. The pace was slow, and the singers tripped at the first difficult bar. The solo was unfortunately quite out of the key, and seriously marred the whole performance. The unaccompanied verse was a little heavy, but the intonation was very good, and the enunciation first-rate. The change of tempo was unnecessary, and unwarrantable in this section, and some of the chording was insecure in page 12. The last movement was broad, but too deliberate and stolid. 80 marks.

**Barry District.**—Flexible tone, though not resonant. The *rallentando* was anticipated, but there was much better rhythmic flow. The solo was spirited, though the tone was slightly throaty. The subdued movement was in the right mood, the expression was intimate, but the detaching of the penultimate phrase was a little unfortunate. The *agitato* section demanded a more urgent accent. The final movement was in the right mood, and the pace was appropriate. In spite of some detached phrasing, there were warmth and assurance. 86 marks.

**Aberkenfig.**—A neat, rather than a powerful opening, the tenors being of very good quality but inclined to sharpness in the first movement. The attack and release were equally smart and precise, the solo was well sung, and though the pace of the unaccompanied verse was slow, there was some effective light and shade. Later there was a loss of vitality,

but the battle music was graphic and stirring. The last movement was too slow, and lacked sustenance, whilst the tenor tone got considerably 'narrowed.' But there was capital phrasing. 82 marks.

**Ebenezer Mission.**—The tone was excellent—mellow and resonant in all departments,—and the opening displayed remarkable rhythmic grip. The combined unison was not immaculate in its intonation. The solo was very well sung, and the unaccompanied verse was beautifully expressed. The outburst 'For the love of liberty' was magnificent and thrilling, whilst the battle music was sufficiently vivid and clear. The final movement was slow, and the tone got a little strained in the last page. But on the whole it was a fine performance. 94 marks.

**Cleveland Harmonic.**—The tone here was not as big as that of the previous choir, but it was remarkably clear and resonant. The enunciation was first-rate in the opening movement, though the phrasing was a little snatchy. They achieved a wonderful *pianissimo*, and were admirably served by the excellent soloist. The subdued section was fluent and finished, though a little effusive in expression. The next movement was precise and well marked, and the battle music was wonderfully coloured as tone. There was just the right 'clang' to make it realistic. The last movement began slowly and increased in pace later. A striking climax was achieved. Another fine performance, slightly less impressive than that of the previous choir. 92 marks.

**Neath and District.**—There was fine grip at the outset, but the tone was 'pressed' out of tune, and the pace fluctuated. The *pianissimo* was not forthcoming; the solo was good, but not striking. The subdued verse was slow, and some exaggerated emphasis made a curious effect in the finale phrase 'We die.' There was fine unanimity in the utterance of the succeeding movement, but the invocation was exaggerated, and the battle music was too fast to be clearly defined. The last movement was forced in pitch and too explosive in utterance. 78 marks.

**Barry.**—Refined, pleasant tone, but a little loose in attack and indefinite in utterance. It was careful singing, but not the appropriate style. The solo was well sung, and the subdued chorus was very good, though the *pp* and *ppp* were neglected. The succeeding movement was not martial enough, and the battle music was nicely sung, but without the percussion and 'clang' of other choirs. The last movement was pure enough as tone, but not convincing as expression. 84 marks.

**Abercarn.**—The pace was slow and the contrast too violent. The *pp* was missed, and the solo got sharp. The subdued section was fluent, if a little extravagant in expression. The battle music was formal and matter-of-fact, the enunciation not uniformly good, and some of the chording was deficient. The pace was right in the last movement, but more breadth was required. 75 marks.

**Duffryn Elyrch.**—The opening phrase was well gripped, but the tone became a little loose, and the enunciation a little indefinite. They were fortunate in their very good tenor soloist. The unaccompanied section was fluent in rhythm, and tender in expression. The martial movement was too deliberate, though very earnest. The tenor tone was not resourceful enough. The pace of the last movement was well chosen, but the chording was sometimes defective. The singing was always earnest, if not eager enough. 82 marks.

**London Welsh.**—A well-equipped choir possessing highly dramatic temperament, but unfortunately beauty of tone and purity of intonation were sacrificed. There was much exaggeration, the tenors forced the tone to the point of shouting, and there was a conflict between the pianoforte and choir concerning the pitch. The battle music was rapid and pictorial, but not musical. It was most unfortunate that technique of such a high order did not produce better results. The eagerness was tremendous, and the vitality astonishing, but these do not count for much if the beauty of tone is almost entirely sacrificed. 79 marks.

**Bargoed Teify.**—The intonation was insecure at the outset, and there were technical blemishes. The tenors were good, and the utterance clear. There was some colour and mood, and the tenor soloist was first-rate. The subdued section was slow, but very earnest. The next movement displayed a good sense of rhythm, and the battle music was fast, but well controlled. There was some faulty

chording. The pace of the last movement was slow, the intonation went wrong, and the tone was strained. 80 marks.

*Bargood.*—The opening was firm, displaying excellent tone and neat phrasing. The *Rail* and *pp* were exaggerated, and the subdued section suffered from exaggeration and a want of proportion. The soloist was fairly good. The next movement was exhilarating, and the battle music rational and well-defined, in spite of some faulty chording. The final movement was well sustained at an appropriate pace, and the intonation was good. 88 marks.

*Penywarn and Dowlais.*—Very good, well-controlled tone—the tenors not equal to the basses in quality. The *pp* was neglected. The solo was well declaimed. In the subdued section the tenors did not quite reach the high notes, and there were faulty chords. 'For the love of liberty' was excellently declaimed, and the battle music was clear if not sufficiently vivid. The first tenors were again occasionally below the note. The final movement was sung at a good pace, but the chording was not immaculate. Throughout there were good discipline and control, but the general effect was a little mechanical. 88 marks.

*Williamstown.*—An excellent start—free from exaggeration. The *pp* was excellent, the tenor soloist was splendid, and the unaccompanied verse was beautifully sung. This high standard was lowered in the battle music, which was faulty in its chording, and undecided in its rhythm. The final movement was well sung, though the tone lacked 'body.' 89 marks.

*Gorhwyysfa-Skeuen.*—Neatness, precision, and a good lilt marked the opening, though the tone was not resonant. The subdued portion was slow, and not free from exaggeration. They 'toiled' with the dialogue section, and the battle music made a chattering effect. The last movement was too slow, the tone became narrow, and there was no resource for the climax. 76 marks.

*Pontyfool.*—A big, fine tone, which was often uncontrolled. The intonation was seriously at fault, the pronunciation was casual, and the *rallentandos* were much exaggerated. The solo was good, but the subdued verse suffered from inaccuracy, slow pace, and a loud style. There was some excitement in the battle music, but the chording was at fault here and in the final movement, which ended with force plus bad intonation. 70 marks.

*Pontardawe.*—Compact, well-controlled opening—the utterance being conspicuously clear. The tenor unison was not successful. The soloist was very effective, and the unaccompanied verse, though too emphatic, was earnest and strongly felt by the singers. The striking unison made a good effect, but there was some unnecessary 'pulling-up' of the time. The battle music had 'clang,' though the accent was somewhat loose. Unfortunately the pitch was forced up a semitone in the last movement. Here again there was remarkable unity in the utterance. 87 marks.

*Garw.*—The tone was a little strident and uncontrolled. There was much energy in the opening movement. The soloist possessed an admirable voice, but the unaccompanied verse was too loud and effusive. The battle music was articulate, though the second tenors were a little sharp. The last movement was dignified, though a trifle too deliberate. 84 marks.

In the Church and Chapel Choir Competition there were only four choirs, first place being taken by Fabian's Bay. The Builth Wells Glee Singers were the best of three small choirs (16 to 20 voices) in the Madrigal Class, whilst the Abercwmboi Choir secured the prize in the Boys' Choir Class, in which there were five entries. The entries in all the solo classes were very numerous, and there was as usual an abundance of excellent vocal material. It is a very gratifying fact that the prizes were won in nearly every case by intelligence and superior interpretation. This was especially the case in the Soprano and Baritone Classes, and it was a joy to listen to such splendid interpretations by these youthful vocalists. The intelligent and intimate way in which many of the competitors sang Schubert, Brahms, and Elgar during the week is of the greatest significance. The winners were:—Soprano, Miss Ethel Bull, Brynmawr; mezzo-soprano, Miss Cissie Thomas, Newport; contralto, Miss L. M. Williams, Swansea; tenor, Mr. D. Thomas, Pontycymmer; baritone, Mr. W. James Davies, Rhymney;

bass, Mr. B. Nicholas, Maescywmmer; whilst the prizes in the Welsh solo competitions were awarded to Miss L. Kinsey, Miss Bronwen Williams, Mr. W. M. Griffiths, and Mr. Griff. Hill. The other awards were:—Duet (T. & N.), Messrs. Watkin Hughes and Halkyn Roberts; duet (S. & A.), Misses E. Hall and B. Thomas divided with Misses Wheat and Smith; string orchestra (one entry), Mr. Angle's Orchestra; string quartet, Mr. John Glyn's Party; pianoforte trio, Miss Lilian Morgan, Miss Evelyn Bone, and Mr. Gwilym Thomas; violin (senior and junior), Paul Beard, of Birmingham; cello, Mr. W. Thomas and Mr. D. Williams (equal); flute, Ernest Tobias; clarinet, J. Edwards; triple harp, Miss A. C. Lloyd, Miss Enid Walters, and Miss Laura Jones; pedal harp, Mr. Roger Thomas; pianoforte (senior), Misses Winifred Davey and Sarah Woodward; pianoforte (junior), Miss Teague.

The programme was much overloaded, the time-table completely broke down, preliminary competitions overlapped each other, and the Eisteddfod meetings were so prolonged that the concerts began an hour late. It is strange that committees refuse to learn from past experience, and it is becoming increasingly urgent that the National Eisteddfod Association should take the matter in hand, and appoint a permanent central committee of able men, who will take charge of the syllabus and the time-table in the interests of progress in music in Wales, and order at the Eisteddfod.

The same lack of discrimination that was responsible for the poor selection of test-pieces was evident in the concert arrangements. 'Elijah' and 'Messiah' offer not the slightest inducement to Eisteddfodwyr, as the promoters must know to their cost after the deplorable attendance, which was probably the worst on record. Credit must be given to the conductor, Mr. W. R. Carr, and his choir for very good work in both performances, in spite of some very original tempi.

A special concert was held on the Monday evening, at which works by Welsh composers only were given (with the exception of Mendelssohn's 'Fingal's Cave' Overture). There was an increased orchestra (led by Mr. Angle), and Lord Howard de Walden contributed handsomely towards the expenses incurred. It will be news to many to learn that the 'Welsh' composers included J. E. German (usually known as Edward German), Josef Holbrooke, and Vaughan Williams. Considerable enthusiasm was aroused by Miss Stage's playing of Holbrooke's Concerto, 'The song of Gwyn ap Nudd,' and German's Welsh Rhapsody, whilst Vaughan Williams's Norfolk Rhapsody gave great pleasure. The remaining concerts were of a miscellaneous character, the most interesting feature being the production of two new works by Mr. Cyril Jenkins (who again won all the composition prizes offered by the Eisteddfod Committee). The first was an ambitious symphonic-poem for full orchestra, 'The awakening of Wales,' and the second a 'Fantasia on Welsh airs' for string orchestra. His orchestral writing shows a great advance on his work of two years ago, and if as yet there is not the individual touch that marks his vocal writing, there are not wanting signs of great promise. He was probably fettered by the Welsh tunes, especially in the tone-poem, which lacks fluent and direct utterance, and it was not good judgment to set Welsh tunes that have been so admirably treated by another composer. Mr. Jenkins is arousing the greatest hopes amongst his musical friends, and we look forward with interest to an original orchestral work, which will give him the opportunity for individual utterance.

The principal vocalists were:—Miss Dilys Jones, Madame Edith Evans, Miss Edith Gunter, Madame Laura Evans Williams, Miss Gwladys Roberts, Miss Amy Evans, Miss Ella Caspers, Miss Phyllis Lett, Mr. David Brazell, Mr. Frank Mullings, Mr. Dan Richards, Mr. David Ellis, Mr. Ivor Foster, Mr. Gervase Elwes, Mr. Gwynne Davies, Mr. David Hughes, and Mr. D. Bodcombe; solo pianists, Miss Stage and Miss Auriol Jones; solo violin, Miss B. Ferguson; solo harpist, Mr. Tom Bryant; conductor, Eisteddfod choir, Mr. W. R. Carr; leader of the orchestra, Mr. A. Angle.

The adjudicators were Dr. H. Walford Davies, Mr. Harry Evans, Dr. H. Vaughan Thomas, Dr. Roland Rogers, Mr. David Jenkins, and Mr. Dan Price. The accompanists were Mr. J. E. Deacon, Mr. A. E. Sims, Mr. Luther Owen, Mr. Llewellyn Bevan, and Mr. R. Howells.

Dr. H. Walford Davies writes to us as follows :

The outstanding features of the National Eisteddfod at Abergavenny were the superb phrasing and beautiful tone of the winning choir in Bach's Motet, and the high level of excellence attained in the solo-voice contests, even by the numberless losers. Four choirs responded to the committee's spirited offer of a challenge cup for a supreme choral-test class. All four had sung previously in the 'chief choral,' as it is called, so that an audience of some thousands of genuine amateur adjudicators were able in the same afternoon to hear the same choirs in Mendelssohn's 'Rise up, arise' (and the simple chorale, 'To Thee, O Lord'), and in an extremely difficult unaccompanied eight-part Motet. The choice of difficult test-pieces—if they be really fine as music and not barrenly difficult—was utterly vindicated, seeing that in every case the singing of the Bach was far finer than that of the easier Mendelssohn choruses. Few, as they listened, could have failed to realise this. One of the judges as he walked away was heard to remark, 'This will kill Mendelssohn'; and certainly, though Mendelssohn is quite safe and will live on and be loved, the Abergavenny meeting will strengthen the hands of those who desire to press on to music 'brave and new.'

There is something quite unique in a preliminary solo contest at the National. Many of us had to begin these tests at 8 a.m., and it is inspiring for everyone concerned to hear perhaps forty-five or fifty good solo singers for about three minutes each in instant succession. General characteristics of Welsh musicianship are revealed, singers hear their own faults and other people's virtues to advantage, and a general sense of eager interest culminates if all are asked at the end to roll out some fine peroration in unison. The strand of tone produced is quite glorious and memorable, and the whole proceeding is stimulating and helpful, and many an amazing lesson might be learned here by many a famous but mannered concert-singer from unspoiled country artists.

Record entries did not by any means bring record audiences to Abergavenny. The front seats were badly deserted. This is significant. Music-lovers will not gladly sit through 18 male-voice choir performances of the same piece when one contest takes three-and-a-half hours or so. It is a discipline rather than a luxury. It would seem to suggest that some reconstruction of the Eisteddfod programme is due. And it also seems a thousand pities to have such a gathering of singers present and not to organize some combined singing such as would fitly culminate each meeting and would give both singers and audiences a joy worth all their journey, trouble, and expense.

We regret to hear that the Eisteddfod has resulted in a loss, which will have to be met by the guarantors.

#### BRISBANE, QUEENSLAND.

The annual Queensland Eisteddfod of 1913 was held at Brisbane at Easter. Some thirteen years had elapsed since the Festival was last held in the Capital City, but nevertheless it proved a distinct success. The prize-money allotted to the music section amounted to £530, and several valuable trophies were also donated for the choral events. An innovation in the programme was a 'Madrigal' competition for the chief choirs, two Oriana numbers being selected. Despite unfavourable weather on the Saturday, the attendance of the public was uniformly good, and on Monday evening, when the grand choral contest was decided, the audience numbered fully 10,000. A temporary structure was erected on the Cricket Ground to accommodate the large crowds. A feature of the Eisteddfod was the performances of the Blackstone-Ipswich Cambrian Choir, conducted by Mr. Leonard Francis, who won the Grand Choral Championship, the Grand Madrigal Competition, and the Ladies' Choir item. This choir had twice won the championship of the Commonwealth, and will be remembered by members of the Sheffield Choir. Mr. Francis also conducted the winners of the Business Firms' Choirs. Three adjudicators officiated, Prof. Ives, Mr. W. Arundel Orchard, and Mr. F. F. Harmer. Three choirs from the sister State of New South Wales competed

and won several events. The Toowoomba Philharmonic Society secured three second places. At the conclusion of the competitions the massed choirs performed the 'Hallelujah Chorus,' with splendid effect. His Excellency The State Governor, Sir William MacGregor, Lady and Miss MacGregor and suite were present both on Saturday and Monday, and were very appreciative of the high standard attained at the Eisteddfod.

The following are details of the chief choral classes :

#### FIRMS' AND WAREHOUSES' COMPETITION.

(For choirs of not less than 24 nor more than 36 voices.)

Prizes—First, £15; second, £5.

Tests : (a) 'Song of the Vikings' (Fanning).

(b) 'Come away, sweet love' (Rathbone).

- 3rd. Allan and Stark (Percy Brier).
- 2nd. T. C. Beirne and Co. (R. Leonard Jackson).
- 1st. Cribb and Foote, Ipswich (Leonard Francis).
- Finney, Isles, & Co. (C. Herbert Read).
- McWhirter & Sons (Geo. Down).

#### CHURCH CHOIRS.

(Not less than 20 nor more than 30 voices.)

Prizes—First, £12 (challenge cup and silver-mounted baton to conductor); second, £4; third, £2.

Tests : (a) 'O Saviour of the World' (Goss).

(b) 'Lead, kindly Light' (Lux Benigna) (Dykes).

- 3rd. East Brisbane Methodist Church (F. Robinson).
- 2nd. Wesley Church Choir, Maryborough (W. F. Jones).
- Valley Methodist Church (C. Herbert Read).
- St. Thomas's Presbyterian Church, Dalby (W. Ray Smith).
- 1st. St. Andrew's Church of England, Lismore, N.S.W. (Herbert Williams).
- Sacred Heart Church, Rosalie (C. H. Hegarty).
- Surface Hill Methodist Church, Gympie (R. W. Ferguson).
- The Wharf Street Congregational Church (T. Gordon Searle).
- St. Luke's Church of England, Toowoomba (Stanley Hobson).
- St. Mark's Church, Warwick (C. H. Allen).

#### PROVINCIAL CHOIRS.

(Not less than 24 nor more than 30 voices.)

Prizes—First, £20 and 'Beale' challenge trophy ; second, £5.

Tests : (a) 'Allen-a-Dale' (C. H. Lloyd).

(b) 'How sweet the moonlight sleeps' (Leslie).

- 2nd. Toogooloowah Choristers (C. E. Daniells).
- 1st. The Ulmarra Choral Society, N.S.W. (Robert Dalley-Scarlett).
- St. Thomas's Presbyterian Church, Dalby (W. Ray Smith).

#### MADRIGAL CLASS.

(Not less than 60 nor more than 80 voices.)

Prizes—First, £50 and the *Courier* gold cup; second, £25; third, £10.

Tests : (a) 'Sweet nymphs that trip along' (Greaves).

(b) 'Arise, awake' (Morley).

- Brisbane Austral (C. Herbert Read).
- 3rd. Gympie Philharmonic Society (A. C. McEachern).
- 1st. Blackstone-Ipswich Cambrian (Leonard Francis).
- Bundaberg Eisteddfod (W. Blaikie).
- 2nd. Toowoomba Philharmonic Society (Stanley Hobson).
- Maryborough Choral Society (Chas. Kenningham).

#### LADIES' CHOIRS.

(Not less than 25 nor more than 40 voices.)

Prizes : First, £15, grand choral championship trophy (solid silver), and prize bag; second, £10.

Test : 'Something brighter, purer far' (Smart).

- 2nd. Brisbane Austral (C. Herbert Read).
- Gympie Philharmonic Ladies (A. C. McEachern).
- 3rd. The Lismore Philharmonic and Orchestral Society (T. H. Massey).
- 1st. Blackstone-Ipswich Cambrian (Leonard Francis).
- Bundaberg Eisteddfod (W. Blaikie).
- Toowoomba Philharmonic Society (Stanley Hobson).
- Warwick Choral Society (C. H. Allen).
- Maryborough Choral Society (Chas. Kenningham).

## MEN'S VOICE CHOIRS.

(Not less than 25 or more than 40 voices.)

Prizes—First, £30 and grand choral championship trophy (solid silver); second, £10.

Tests: (a) 'Walpurga' (F. Hegar).

(b) 'The lost love' (D. Thomas).

Brisbane Austral (C. Herbert Read).

Gympie Philharmonic Male (A. C. McEachern).

1st. The Lismore Philharmonic and Orchestral Society (T. H. Massey).

3rd. Blackstone-Ipswich Cambrian (Leonard Francis).

2nd. Toowoomba Philharmonic Society (Stanley Hobson).  
Maryborough Choral Society (Chas. Kenningham).

## CHIEF CHORAL CLASS.

(Not less than 60 nor more than 80 voices.)

Prizes—First, £120 grand championship trophy (solid silver), and Council gold medal to conductor; second, £50; third, £25; fourth, £10.

Tests: (a) 'The captivity in Babylon'; 'But then His flock forsook' (from 'Zion,' by Gade).

(b) 'O wild west wind' (Elgar).

4th. Brisbane Austral (C. Herbert Read).

3rd. Gympie Philharmonic Society (A. C. McEachern).

The Lismore Philharmonic and Orchestral Society (T. H. Massey).

1st. Blackstone-Ipswich Cambrian (Leonard Francis).

Bundaberg Eisteddfod (W. Blaikie).

2nd. Toowoomba Philharmonic Society (Stanley Hobson).

Warwick Choral Society (C. H. Allen).

Maryborough Choral Society (Chas. Kenningham).

## COALVILLE.

The eighth Annual Choral Contest and Festival was held here on July 26, under ideal conditions, in the open air. Competitors numbered nearly 1,200. The adjudicator (Mr. John James, Hanley) congratulated the choirs on their performances, and the officials upon the excellent arrangements.

## MALE CHOIRS (13 entries).

Test: 'Soldier, rest' (Oliver King).

1st. Pye Hill and District (Mr. J. Bonsall).

2nd. Whetstone (Mr. W. Shenton).

3rd. Loughborough and District (Mr. J. R. Rodwell).

## MIXED CHOIRS (10 entries).

Test: 'The river floweth strong' (Rogers).

1st. Swadlincote Glee Singers (Mr. W. Jones).

2nd. Annesley Woodhouse Co-Op. (Mr. G. H. Attwood).

3rd. Long Eaton Co-Op. (Mr. W. Woolley).

## MALE QUARTET (14 entries).

Test: 'They kissed, I saw them do it' (Hawley).

1st. Mansfield and Sutton Co-Op.

2nd. Hathern Quartette.

3rd. Stamford Quartette (Glenfield).

## NEWCASTLE EMLYN EISTEDDFOD.

This was held on August 13. The following were the chief results (maximum marks, 100):

## CHIEF CHORAL COMPETITION

(in which only two choirs competed for the prize of £100).

Tests: 'Mae'r dymestl olaf' (The Last Awful Tempest), (D. Jenkins).

'Rest, my loved one, rest' (D. C. Williams).

1st. Llanelly (Mr. John Thomas).

2nd. Rhymney (Mr. John Price).

## MALE-VOICE SECTION.

(Three choirs competed for the prize of £50.)

Test: 'The Hebrew captives' (Leon Paliard).

1st. Bargoed Teifi (Mr. D. Jenkins).

The adjudicators were Mr. Arthur Fagge, Mr. John Williams, Mr. D. Edgar Thomas, and the Rev. David Lewis.

## CANNOCK.

This competition took place on August 18 in connection with the annual Floral Fête, before an audience of many thousands.

The results were as follows:

## MALE-VOICE CHOIRS.

Tests: 'What care I how fair she be' (J. Blumenthal).

'Song of freedom' (R. Schumann).

1st. Wednesbury and District Gleemen (Mr. E. Amphlett).

## FEMALE-VOICE CHOIRS.

Test: 'Beauteous morn' (German).

1st. Wednesbury and District Ladies' Choir (Mr. E. Amphlett).

## MIXED-VOICE CHOIRS.

Tests: 'The sea hath its pearls' (C. Pinsuti).

'Viking song' (S. Coleridge-Taylor).

1st. Watling Street and District Choral Society (Mr. W. Sherwin).

2nd. Wednesbury and District Choral Association (Mr. E. Amphlett).

Dr. W. G. McNaught was the adjudicator.

Mr. A. S. Manfield (Hillside, Skelmorlie) writes: 'In the interesting account on Professor Terry in the *June Musical Times* you say "he established the first music competitive Festival in Scotland in 1909." May I be permitted to point out that a competitive musical Festival was held in Paisley on March 26-28, 1907, and this, I believe, was the first held in Scotland.' [Mr. Manfield is right—the event was reported in the *Musical Times* for May, 1907 (p. 325). We well remember the occasion, and we are sorry that the scheme was abandoned.—Ed., *Review*.]

The sixth annual Eisteddfod at Towyn drew three choirs in the chief choral class, the test in which was 'The heavens are telling' (Haydn). The Towyn Choral Society came out first, and the Towyn Male-Voice Choir also won in their class.

Pontypridd at its second annual gathering drew eight male-voice choirs in the club competition, the prize being won by Blaenclydach Liberal Club (Mr. W. J. Michael). The test was 'Valiant warriors.' The open male-voice choir class drew five choirs, Maritime winning the prize of £20. The test was 'The charge of the Light Brigade' (D. C. Williams). Dr. Caradog Roberts adjudicated at both the above events.

## DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1913.

BRITISH MUSIC EXHIBITION, OLYMPIA.—September 6 to 20. Mr. Claude P. Landi, Exhibition Offices, 124, Holborn, W.C.

BLACKPOOL.—October 14 to 18. Mr. L. Franceys, Williams Deacons Bank, Ltd.

NOTTINGHAM.—October 25 (altered date). Mr. F. Purdy, 1, Claremont Terrace, Francis Street, Nottingham.

KEIGHLEY.—October 25 and November 1. Mr. Allan Bradley, 1, Burlington Chambers, North Street.

BARROW-IN-FURNESS (LANCASHIRE).—November 6, 7, 8. Mr. T. J. Symons, 28, Warwick Street.

SOUTHEND.—November 8 to 15. Mr. Horace Baylis, 44, Beedell Avenue, Westcliff-on-Sea.

SWINDON AND DISTRICT.—November 15, 17, 18, 19. The Secretaries, 52, Goddard Avenue, Swindon.

CRYSTAL PALACE FESTIVAL.—November 22. Mr. Granville Humphreys, Crystal Palace, Sydenham, S.E.

ST. CECILIA (WORKING GIRLS' CLUBS, ETC.), PASSMORE EDWARDS SETTLEMENT, LONDON, W.C.—November 25, 26. Mrs. Lousada, 38, Westbourne Terrace, W.



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The

# Competition Festival Record

No. 63.

## MARKING SCHEMES AGAIN.

'ALL'S WELL THAT ENDS WELL.'

In our March issue we gave in full the marking scheme for competitions adopted by some of the best-known Festivals in the country. It had the misfortune to incur the disapproval of the *Daily Telegraph* critic, who attended the Blackpool Festival, on the ground that it did not allow enough for interpretation. But it was pointed out that the idea and application of the scheme had been seriously misapprehended, and that in any case it had been associated for years with the admittedly great progress that had been made. Then came the Midland (Birmingham) Festival, where the same system was adopted, and again the *Telegraph* critic attacked it, saying:

I do not intend to discuss here the unhappy system, referred to on a previous occasion in the *Daily Telegraph*, of awarding eighty out of a hundred marks for technique and twenty for general effect:

and thus showing an extraordinary misunderstanding of the scheme (how in the world can the thirty marks allowed for interpretation be classed as for technique?).

He went on to say:

Anyone who has the slightest appreciation of the difference between a pianola and the achievement of a musician—or between the most careful work of a draughtsman and the free and spontaneous work of an artist, must know the impasse such a system inevitably leads to.

Thus was the carefully considered work of some of the most experienced adjudicators in the country held up to scorn by a critic who, as we have said, had evidently not even taken the trouble to examine the scheme he was denouncing. There was and has been no 'impasse,' except in the imagination of the critic.

Now, again, the *Telegraph*, in discussing the recent competitions held at Olympia in connection with the British Music Trades Exhibition, says of the marking scheme adopted:

The distribution of the marks, always a very moot point, seems to be reasonably good; indeed, in only one point is there room for serious criticism. To allot singers only 20 marks out of 100 for attack, pronunciation, and enunciation is obviously wrong. Enunciation has always been a very weak point with British singers, and this is hardly the way to improve it. It is, no doubt, perfectly true that the words of only too many songs are such unutterable rubbish that to make them as unintelligible as possible is to spare the listener unnecessary pain. Still the words of a song are, or should be, of equal importance with the music, a fact which is not, apparently, recognised by the expert musicians who judge competitions. If it were, they would surely give a singer more than 20 marks per cent. for rendering those words intelligible. Otherwise, however, the marks are, as we have said, reasonably well adjusted.

The odd thing about this is that the system approved (with the exception of one detail) is the very selfsame 'unhappy' system used at Blackpool and Birmingham! It was taken *en bloc* for all classes straight from the Blackpool syllabus.

We are disposed to agree with the author of the latest criticism that enunciation should be more highly valued relatively than it appears to be. In some centres this point has a special prize and is separately assessed.

To save reference we give in brief the scheme which has survived these criticisms:

CHORAL AND VOCAL SOLO CLASSES.	Maximum marks.
Correctness ... ..	10
Tone, blend, intonation (soloist's voice-production) ...	30
Attack, pronunciation, and enunciation ... ..	10
Expression, interpretation, and rhythm ... ..	30
General effect ... ..	20
Total ... ..	100

Dr. H. Walford Davies, when he does not follow the above, generally uses the following system:

Accuracy ... ..	10
Precision (including neatness of attack and finish) ...	10
Tone (including evenness, blend, and balance) ... ..	15
Enunciation ... ..	10
Intonation ... ..	10
Energy (including rhythmic sense and unanimity) ...	10
Expression (including <i>sostenuto</i> and delicacy of phrasing) ... ..	15
Interpretation (including choice of <i>tempi</i> and general effect) ... ..	20
Total ... ..	100

The following is the system adopted by the Royal Academy of Music in its Metropolitan Examination for

### SOLO SINGING.

Quality ... ..	12
Volume ... ..	12
Management and control of breath ... ..	16
Production (including blending of the registers) ...	16
Correctness of intonation ... ..	16
Vocalisation and flexibility (including excellence of scales, arpeggios, shakes, &c.) ... ..	16
Distinctness and correctness of pronunciation ...	16
Phrasing, expression, and variety of tone ... ..	16
Rhythm, time, and accent ... ..	12
Recitative ... ..	8
Posture and facial expression ... ..	12
Conception of the general character of the pieces ...	16
Reading at sight ... ..	12
Examiners' general impression of candidate's capabilities as a performer ... ..	20
Total ... ..	200

With reference to the comments on 'A Myth' that appeared in our September number, we find at the moment of going to press that the matter was to some extent dealt with in the July issue of the *Choir*. We are sorry this number escaped our attention. Further comment must be postponed until our November issue.

The recently-issued official report of the Midland Musical Competition Festival, which was held on May 20 to 24 in Birmingham, is a formidable and impressive publication. It is printed in newspaper form about the size of the *Daily Telegraph*, and comprises fourteen pages on which are closely printed all the detailed reports of the adjudicators. The front page is adorned (some would say) by portraits of the chief officials and the adjudicators. It is a wonderful record of a great event. It costs 2d. (and 1d. postage). The secretaries are Messrs. G. J. Bowker and F. W. Stevens, Queen's College, Paradise Street, Birmingham. The next Festival will be held on May 20 to 23, 1914.

#### EISTEDDFOD 'CUP-HUNTING.'

Under this head (a hardly justifiable one, inasmuch as it is not cups that Welsh choirs compete for) the *Daily Telegraph* of August 27 printed the following reference to statements by Sir Frederic Cowen in *Wales* (a Welsh journal):

'Wales, with everything to inspire her,' he says, 'does not appear to have progressed in art. Such a country—a country rich in legends of the past and with its wealth of romances of centuries—should surely have produced great artists. My own theory is that the retention and use of its language has served to isolate Wales from this great world of Art. Devotion to language does not, as a rule, make for progress.'

Discussing the Eisteddfod, he remarks that all the efforts and energies of the Welsh people are for about a year beforehand concentrated not so much on the merit of their performances, as on the desire to be first, and so wrest the prize from someone else.

'To begin with, that in itself is absolutely fatal to the cause of music. The Welsh choirs spend at least eight months in the year in getting up three or four pieces, two at least of which, to speak candidly, are very trivial and quite unworthy of the efforts of big choirs. The whole of this time is devoted to nothing else. They come to the Eisteddfod, and they sing these things excellently, I grant you, but still in a purely mechanical fashion.

'It must inevitably be mechanical after all that preparation. They have practically no interest in anyone else's work, and they cannot compare their own merits and defects with those of other choirs, because they do not even trouble to listen to them. The result is that the whole thing resolves itself into a kind of betting place, where the only desire is to know who wins and who loses. If they win they are elated; if they lose they declare the adjudicators to be wrong, and consequently there is a good deal of ill-feeling.

'Now what good does that do to the progress of music as an art? It keeps on retarding it year after year. I was at an Eisteddfod twenty years ago, and from that time to this I have seen no progress whatever in the love of music for itself.'

He declares that one of the chief causes of failure to do great things in the past has been the competitive element in the Eisteddfod. 'There ought to be more genuine music and less cup-hunting. If the Eisteddfod authorities would be content with only two days' competitive singing, and would spend a little more money and devote the remainder of the musical scheme to getting a good orchestra, that would be a great advance.

'At present the orchestra is purely local, and oftentimes a very poor one. Why should not the people have a chance of hearing a really excellent one? The expense would certainly be a little heavy at first, and it would take a few years to bring about the change; but in the course of time they would get to love music, not for what cups they could win, but solely for itself. At present the Eisteddfod, it must be said, is not an artistic but a money-making institution.'

On the next day (August 28) the following letter appeared:

SIR,—In your issue to-day you quote from *Wales* an interview with Sir Frederic Cowen, in which he finds grave fault with the musical outcome of Eisteddfodau. With much that he says I regret it is impossible to disagree, but in

justice to many Welsh musicians, I think your English readers should know that there is another and brighter side of the picture. Wales is not entirely given up to Eisteddfodau. During only the last few months I have had the satisfaction of recording excellent concert performances of choral and other works at the following places—at Tonyrefail (Schubert's 'Song of the Spirits' was an item), Tredegar, Treherbert, Cardiff (a remarkable performance of Bach's 'St. Matthew' Passion, under Mr. Roderick Williams, whose choir was so eminently successful at the recent Abergavenny Eisteddfod), Tywardreath (Coleridge-Taylor's 'Hiawatha's Wedding-feast'). The South Wales Musical Festival, held in four towns on April 21 to 24—namely, Swansea (Mendelssohn's 'Antigone,' with the Queen's Hall Orchestra and Sir Henry Wood), Neath (Bantock's 'Omar Khayyâm,' Schubert's 'Unfinished' Symphony, and the 'Meistersinger' Overture), Mountain Ash (Elgar's 'King Olaf,' the composer conducting, and Edward German's 'Welsh Rhapsody'), and Newport ('The dream of Gerontius'). At Llanelly, in June, an audience of 2,500 people attended a performance of Elgar's 'King Olaf,' and Rhyl at about the same time gave Coleridge-Taylor's 'A tale of Old Japan.' Then there are the oratorio performances of the Welsh Choral Union at Liverpool, under Mr. Harry Evans, which by general consent are among the best and most complete given in this country. But most notably, as exhibiting the unquestionable love of the Welsh folk for music for its own sake, the Festival held at Harlech Castle on July 3 deserves attention. There were over 2,000 singers, representing a combination of numerous choirs. They sang to and with one another all day long, and finished with a performance of Parts 1 and 2 of 'The Creation,' in which the whole of the choirs combined. There was an immense audience, and the singing was thrilling. The choirs had worked for months on the various works performed. There was no competition, and, therefore, no prospect of monetary reward, and all the singers paid their own expenses.—Yours faithfully,

160, Wardour Street, August 27. W. G. McNAUGHT.

#### MONEY-PRIZES AT COMPETITIONS.

The following are extracts from a letter written by Mr. Lionel H. Franceys (hon. secretary, Blackpool Festival), which was read at the recent Leeds Conference of the Association of Competition Musical Festivals:

Let me first of all preface my remarks by assuring you that my sympathies have always been, and still are, upon the side of those who advocate no money-prizes, as being an ideal devoutly to be prayed for, but after twelve years' experience among the thousands of competitors and prize-winners who have attended the Blackpool Festival, I can confidently assert that prizes such as those offered at Blackpool do not rouse the cupidity of the winners, nor does the loss of them leave any feeling of regret in the minds of the losers at all commensurate with that left by the consciousness of failure. I could show you many letters that I have received from time to time from the prize-winners and competitors in all classes that would conclusively prove it is not the money they value so much as the certificate, or other permanent evidence of success.

And now what is really at the bottom of this agitation against money-prizes? A little introspection is sometimes good for us. Honestly speaking, I think a good deal of it, if not all, is affectation. Of course, I know that the conjunction of money and art is considered degrading to the latter, and to their everlasting disgrace many examples could be given of those with whom this has been the result, but, as in all such cases, it is the abuse and not the use of money that has produced the downfall of art, and there are a hundred cases to one such case where money has proved the handmaiden of art. Where is the difference between competitors accepting the use of other people's money subscribed for the purpose—we will not speak of charity—to compete at a festival where there are no money-prizes and no entry fees, and competitors who pay their entry fees at a practically self-supporting festival where money-prizes are offered? To my mind the latter is the more conducive to self-respect in the competitor than is the former. It is all very well for those of us who are well supplied with this world's goods to scoff at others who sing for these money-prizes, but if the guinea and a-half, which is the highest prize offered in our solo classes, were

as much to us as it is to those who have their living to earn, and the money to save before they can afford a few cheap lessons and pay for the music and railway fare, we should not be so ready to condemn the desire, subordinate as it most certainly is, to obtain something with the certificate to recoup a portion of the expenditure.

With respect to the larger prizes for orchestras and choirs, these again I consider as fully earned, the money being usually spent before the choirs reach the Festival.

At Blackpool we go very carefully into the question of expenses incurred by competitors, and in all the numerous cases coming under our notice, where competing choirs come from a distance without a radius of twenty-five miles, the first-prize money is entirely inadequate to pay the expenses incurred. In one case a choir that came from the East Coast had to stay over from Saturday until Monday at a cost of upwards of £100, and won a prize of under £10. Another that came from London at a similar cost won £99; and I could quote other cases.

It has been said, again, that these choirs should be supported by local interest, not to say charity, but personally I should think that every self-respecting choir would prefer to win the necessary sinews of war from the result of its own efforts rather than by taking round the hat. I know of many such choirs that are entirely self-supporting, and that rely upon a certain amount of prize-money to keep them out of debt. To such choirs it is essential to their very existence, or, at least, continuance, that they should win; they have, so to speak, burnt their boats. Is not a choir bound to sing better under such an impulse? It certainly is a fact that they do. It was in this spirit that our Norman forefathers conquered England, and why should we deprecate the same spirit in the democracy of the present day? It is only a difference in the values of the prizes. I have myself temporarily financed a choir to the extent of £20 to £30 to carry out a raid on such a trophy as the Morecambe Challenge Shield, and considered I was giving no small assistance to the cause by so doing. I may add that my enthusiasm was by no means led astray by the result, and I am still doing my utmost to promote the cause. Finally, my conviction is that there must always be prizes of a monetary description. But keep them always subordinate to the intrinsic value of the success; all my experience goes to prove that this can be done. After being for twelve years in constant and active touch with the movement, I still think it is essential to the success of our enterprise that at least the prize-winners should be immune from loss when competing at our Festivals.

#### THE NATIONAL BROTHERHOOD FESTIVAL, CRYSTAL PALACE.—August 30.

This organization has a strong social basis. One of its objects is thus stated:

To encourage the ministry of music in connection with our Brotherhoods and Sisterhoods. It is believed that the band and choir contests will stimulate our Societies to greater efficiency in this respect. Indeed it is already doing so, for male-voice choirs are now being formed with the object of taking part in the Great Choral Festival on the Handel orchestra, and others will no doubt be formed, as well as bands and orchestras after the fête.

In pursuance of this aim a musical Festival took place at the Crystal Palace on the above day. It was hoped that there would be 4,000 men in the large choir, but owing to railway and other difficulties only about 2,000 were gathered. Even as it was, this was probably the largest men's-voice choir that has ever performed in this country. The programme was as follows:

'All hail the power of Jesu's Name'	...	—
'O taste and see'	...	John Goss
'Chorus of the Brotherhood'	...	W. T. Deane
'A song of men of old'	...	Carey Bonner
'Soldiers' Chorus, from 'Faust'	...	Ch. Gounod
'See our oars with feathered spray'	...	John Stevenson
'The beleaguered'	...	Arthur Sullivan
'Stars of the summer night'	...	J. L. Hatton
'Send out Thy light'	...	Ch. Gounod
'The comrades' song of hope'	...	Adolphe Adam
'The long day closes'	...	Arthur Sullivan
'The Hallelujah Chorus'	(Arranged for men's voices)	

The tone was amazingly good. There were no symptoms of strain in the high notes of the tenor part, the quality was agreeably sweet, and the bass quality was also highly satisfactory. Hatton's part-song was sung quite charmingly, and was encored, as it well deserved to be. Even in the matter of rhythm and attack there was much to praise—a result due, no doubt, to the influence of Mr. G. W. Williams, the veteran conductor, who has often shown his skill in managing large bodies of singers. The programme, notwithstanding its monochrome, did not tire the ear, except perhaps at the end, when the 'Hallelujah Chorus' rather flagged.

Besides the concert on the Handel orchestra, there were choral and orchestral competitions held during the day. The choral competitions were in three classes, and the entries were satisfactory. We regret that we are unable to give the results just now, because, owing to the numbering of choirs in the programme differing from the order in which they competed, we cannot identify the winners. The idea was that the judge should not know which choir was singing. Dr. McNaught adjudicated.

#### NEW BRIGHTON.—September 13.

This was the thirteenth annual competition at this centre. The following were the results:

##### CHILDREN'S CHOIRS (under sixteen years of age). (Thirty to forty voices.)

Test: 'The Viking's song' (Coleridge-Taylor).

Out of ten entries the Primitive Methodist Juvenile Choir, Golden Hill (Mr. Fred J. Bossons), carried off the prize.

##### BOYS' SOLO (under sixteen years).

Test: 'Lord, at all times' (Mendelssohn).

1st. Master H. Park Moorhouse.

##### SOLO SINGING.

###### Soprano.

Test: 'So shall the lute and harp awake' ('Judas Maccabeus').

1st. Miss Florrie Harrison.

###### Contralto.

Test: 'Like to the damask rose' (Elgar).

1st. Miss Amy Jowett.

###### Tenor.

Test: 'Sound an alarm' ('Judas Maccabeus').

1st. Mr. Willie Rees.

###### Baritone.

Test: 'The wanderer' (Schubert).

1st. Mr. William Shaw.

##### MALE-VOICE CHOIRS.

(Eleven entries.)

Tests: 'It's oh, to be a wild wind' (Elgar).  
'Feasting I watch' (Elgar).

1st. Todmorden Male-Voice Choir (Mr. Harold Lees).

2nd. Nelson Arion Glee Union (Mr. Lawson Berry).

3rd. Southport Vocal Union (Mr. J. C. Clarke).

##### MIXED-VOICE CHOIRS.

(Eight entries.)

Tests: 'Sweet honey-sucking bees' (Wilbye).  
'Come, pretty wag' (Hubert Parry).

1st. Hanley and District Choral Society (Mr. E. C. Redfern).

2nd. The William Woolley Choral Society (Mr. William Woolley).

3rd. Providence Upper Hanley Choir (Mr. E. Rathbone).

##### ACTION-SONG (for children under twelve years of age).

(Seven entries.)

1st. Rydal Juvenile Action Party.

2nd. Excelsior Action Party.

Adjudicators: Mr. Harry Evans, Dr. Roland Rogers.

## BRITISH MUSIC EXHIBITION.

The closing contests at the British Music Exhibition at Olympia took place on September 20, when the Lady Mayoress, who was accompanied by the Lord Mayor, presented the prizes. The principal winners were: Pianoforte playing: Class 1, Miss W. H. Wainwright; Class 2, Mr. A. Hallis; Class 3, Miss D. Fell; Class 4, Miss Ivy Hyman. Sopranos' competition: Miss E. E. Bilsland, Mezzo-sopranos: Miss S. B. Hamlin. Contraltos: Miss E. Gough. Tenors: Mr. G. Ashforde. Baritones: Mr. C. R. Oberst. Basses: Mr. J. A. Barclay. Ladies' duets: The Misses N. Arnoss and N. Innes. Vocal sight-reading: Miss E. M. Harry, Mr. R. Bineham. Violin playing: Class 1, Miss O. Harte; Class 2, Miss E. Hart. Organ playing: Class 1, Mr. C. G. Bowden; Class 2, Master J. W. Craft. There were about 400 entries for pianoforte playing, about 300 for solo singing, 50 for violin playing, 11 for violoncello, and 25 for organ playing. The prizes were exceptionally valuable, consisting in several cases of grand pianofortes. The adjudicators were Madame Larkcom, Mr. Sydney Blakiston, Mr. Clifton Cooke, Mr. Frederick Corder, Mr. Alfred Gibson, Dr. H. A. Harding, Dr. A. Eaglefield Hull, Mr. Claude P. Landi, and Dr. E. Markham Lee.

## MANCHESTER.—September 19 and 20.

The Manchester and District Nonconformist Choir Union Competitive Vocal and Instrumental Festival, held at the White City on September 19 and 20, proved highly successful, attracting as it did some 200 entries in the fourteen classes with an aggregate of 800 competitors.

The opening day was devoted to the juveniles, when thirty-six aspiring vocalists and thirty budding pianists were heard in four classes, the first prize-winners being:

## GIRLS' SOLO.

Test: 'Happy day' (W. Sanderson).  
Marjorie Brown.

## BOYS' SOLO.

Test: 'Under the greenwood tree.'  
Reginald Wright.

## JUNIOR PIANOFORTE.

Test: 'Larghetto' (Beethoven).  
Frank K. Owen.

## SENIOR PIANOFORTE.

Test: 'Bavarian dances, No. 1' (Elgar).  
G. Sydney Ellison.

The principal event on the Saturday was the Open Mixed-Voice Contest, in which the following six choirs competed for the Wagstaff Challenge Shield, and sang Bantock's 'Emer's lament' and J. C. Bridge's setting of 'Come, lasses and lads':

- 2nd. Salford Vocal Society (F. W. Blacow).  
Matlock Vocal Society (G. S. Wildgoose).
- 1st. Altrincham Primitive Methodist (J. A. Hill).  
Edgeley Wesleyan Sunday School (F. L. Ford).  
Failsforth Co-operative Choral Society (J. E. Smith).  
Manchester Clarion Vocal Union (Mr. Corlett).

And after a competition which, as the judge observed, reached a very high level, he awarded the first place to Altrincham with 177 marks, and the second to Salford with 169.

Several of the above choirs also appeared in the class for Free Church Choirs, in which nine sang Tchaikovsky's 'Hymn to the Trinity' and Bruce Steane's Magnificat in F, and here again premier honours were awarded to:

- 1st. Altrincham Primitive Methodist (J. A. Hill).
- 2nd. Walkden Wesleyan (Bertram Lightbourn).

A new feature this year was a competition for Sunday School Choirs, arranged in conjunction with the Manchester Sunday School Union. Each of the six competing choirs sang two hymns from the annual Whitsuntide hymn selection issued by the Union, with the result that the Longsight Wesleyan Sunday School (T. W. Hodkin) carried off the 'Sir Alexander Porter' Challenge Shield, Central Openshaw United Methodist (G. E. Clarke) being placed second.

The principal prize-winners in the other classes were:

## MALE-VOICE QUARTET.

Test: 'When the hues of daylight' (Reissiger).  
Matlock Lyric.

## MIXED-VOICE QUARTET.

Test: 'Who is Sylvia?' (Edward German).  
Æolian Party, Radcliffe.

## SOPRANO SOLO.

Test: 'Serenade' (Bantock).  
Minnie Barlow, Altrincham.

## CONTRALTO SOLO.

Test: Aria, 'Thou shalt bring them in' (Handel).  
Annie L. Jones, Stretford.

## TENOR SOLO.

Test: 'Eleanore' (Coleridge-Taylor).  
Arthur E. Danby, Atherton.

## BASS SOLO.

Test: 'The Old Superb' (C. V. Stanford).  
Albert G. Dalgleish, Prestwich.

Mr. Harry Evans and Mr. Fred. W. Clay proved a popular pair of adjudicators.

## THE BLACKPOOL FESTIVAL.—October 13 to 18.

The interest in this event shows no signs of abatement. In fact the Festival continues to expand, and this year its operations encroach upon another day, as they begin on the Monday instead of, as before, on the Tuesday. On that evening Mr. Cecil Sharp is to superintend a demonstration of folk-dancing, and he will witness the local efforts in that popular art. The choral entries are as follows: Mixed-voice, 20; male-voice, 24; female-voice, 19; church and chapel, 16; children's, 35; total, 114. Besides these there will be between 500 and 600 adult solo singers, and various solo instrumentalists, action-songs, and folk-dance parties. Verily a feast of music for all tastes. The chief choral tests are, as usual, of the highest order. All particulars can be obtained from the hon. secretary, Mr. Lionel H. Franceys, Musical Festival Offices, Blackpool.

## DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1913.

MEXBOROUGH.—October 3, 4. Mr. D. Wood, Oriental Chambers, Bank Street, Mexborough.

BLACKPOOL.—October 13 to 18. Mr. L. H. Franceys, Musical Festival Offices, Blackpool.

NOTTINGHAM.—October 25 (altered date). Mr. F. Purdy, 1, Claremont Terrace, Francis Street, Nottingham.

KEIGHLEY.—October 25 and November 1. Mr. Allan Bradley, 1, Burlington Chambers, North Street.

BARROW-IN-FURNESS (LANCASHIRE).—November 6, 7, 8. Mr. T. J. Symons, 28, Warwick Street.

SOUTHEND.—November 8 to 15. Mr. Horace Baylis, 44, Beedell Avenue, Westcliff-on-Sea.

SWINDON AND DISTRICT.—November 15, 17, 18, 19. The Secretaries, 52, Goddard Avenue, Swindon.

CRYSTAL PALACE FESTIVAL.—November 22. Mr. Granville Humphreys, Crystal Palace, Sydenham, S.E.

ST. CECILIA (WORKING GIRLS' CLUBS, ETC.), PASSMORE EDWARDS SETTLEMENT, LONDON, W.C.—November 25, 26. Mrs. Lousada, 38, Westbourne Terrace, W.

YORKSHIRE FESTIVAL (Part I.).—November 29. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

COLNE.—December 5, 6. Mr. J. Hacking, Princess Street, Colne, Lancs.

CONGLETON.—December 6. Mr. W. W. Elliot.



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The

# Competition Festival Record

No. 64.

## THE BLACKPOOL MUSICAL FESTIVAL.

OCTOBER 13 TO 18.

No written description will avail to make clear the inwardness of this marvellous outpouring of democratic zeal for music making. Blackpool must be visited to be understood. It is true that its manifold simultaneous happenings are embarrassing. You cannot be in five places at once. The only way is to sample, and hope to hear some of the best that is going. This year the Festival occupied one half-day and five whole days (10 a.m. to about 10.30 p.m.). There were between six and seven thousand competitors. One of the most remarkable features was the number of adult soloists—over six hundred. To set all these amateur singers working at the searching tests enumerated below was a great educational achievement. Not many people in this country have ever heard Hugo Wolf's great song 'Prometheus.' The pianoforte accompaniment is a fearsome thing, and the vocal part presents much tonal difficulty and demands high powers of interpretation. But forty-four baritones had the courage to attempt it, and the winner of the prize, Mr. Haworth (an over-looker in a mill) sang it very finely. This astonishing skill in interpretation was to be found in almost every class. The children's day as usual had its thrills, Mr. Rathbone's new cantata, 'The Singing Leaves,' was one of its successes, and the action-songs provided the customary entertainment. Interest centred on the choirs in the Mixed-Voice Challenge Shield Class. Here there were pitted against one another some of the most highly-trained small choirs to be found in the country. Mr. Whittaker's famous choir gave a stirring performance of Wolf's descriptive chorus, 'The Mad Fire Rider,' but it was left to the Halifax Madrigal Society under Mr. Shepley to provide the dramatic sensation of the Festival. Their interpretation of this piece was electrifying—one of the most memorable achievements even of the Blackpool Festival.

Below we give the results in the chief choral and vocal solo classes, and some detailed criticisms of the two chief classes. As our space is limited we postpone the record of instrumental and other results till our next issue. The children's competitions are reported in THE SCHOOL MUSIC REVIEW.

The adjudicators were: Dr. W. G. McNaught, Dr. R. R. Terry, Messrs. Michael Balling, Frederick Austin, J. A. Rodgers, Hermann Klein, F. Bonavia, G. Rathbone, W. Granger, R. J. Forbes, Chas. H. Fogg, Walter S. Nesbitt, Madame Marie Brema, Madame Edith Hands, and Mrs. Mary Davies.

Never has a Festival been worked more smoothly than this one. This happy result was secured by the experience and ability of Mr. Lionel H. Franceys, the honorary secretary, Mr. Frank Howard, the general secretary, Councillor J. Collins, and a host of helpers.

### SOLO-SINGING CLASSES.

#### LYRIC SOPRANO (84 entries).

Test: 'Absence,' from 'Nuits d'été' (Berlioz).

Miss Ada Gibson, Ashton-under-Lyne.

#### LYRIC CONTRALTO (80 entries).

Test: 'May-night' (Brahms).

Miss Edith Scholes, Middleton.

#### LYRIC TENOR (57 entries).

Test: 'Lift up your heads on high' (Bach).

Mr. J. W. Dewhurst, Blackpool.

#### LYRIC BARITONE (30 entries).

Test: 'Hymnus' (Strauss).

Mr. James B. Ritchie, Gorton.

#### DRAMATIC SOPRANO (76 entries).

Test: 'Ave Maria,' from 'The fiery cross' (Max Bruch).

Miss Rennie Mason, Hull.

#### DRAMATIC CONTRALTO (55 entries).

Test: 'I loved thee once, Atthis, long ago' (Bantock).

Miss Bertha Willis, Ashton-under-Lyne.

#### DRAMATIC TENOR (32 entries).

Test: 'Oh, Love—no, Love!' from 'Ferishtah's fancies' (Bantock).

Mr. Joseph Savile, Halifax.

#### DRAMATIC BARITONE (44 entries).

Test: 'Prometheus' (Hugo Wolf).

Mr. Thomas Haworth, Walton-le-Dale.

The four lyric singers in one set, and the four dramatic singers in another set, each competed for a Rose Bowl. Madame Marie Brema adjudicated in this class, and awarded the lyric bowl to Miss Gibson, and the dramatic bowl to Mr. Haworth.

Winners in special competitions for singing songs in their original language: Miss B. Steven, Glasgow (lyric soprano), Miss Helen Gillibrand, Belfast (dramatic soprano), Mr. John E. Rhodes, Mossley (lyric tenor).

#### OPERATIC SOPRANO (29 entries).

Test: 'Mimi's song,' from 'La Bohème' (Puccini).

Miss Maude A. Warde, Barnsley.

#### CONTRALTO, WITH VIOLIN OBBLIGATO (26 entries).

Test: 'It is finished,' from 'St. John Passion' (Bach).

Miss Alys Dacre, York.

#### GIRLS' SOLO (40 entries).

Test: 'Sehnsucht' (Schubert).

Miss Zaidée McCracken, Rochdale.

#### BOYS' SOLO (26 entries).

Test: 'The lark' (Rubinstein).

W. W. Hewitt, Scarborough.

#### CHOIR-BOYS' SOLO (16 entries).

Test: 'Vidit suum dulcem natum' (Dvorák).

W. W. Hewitt, Scarborough.

MIXED-VOICE CHOIRS (Chief Class).  
(The Parkinson Challenge Shield.)

- 5th. \*Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).  
(a) 87, (b) 93, (c) 86=266  
Barrow Madrigal Society (Mrs. T. M. Bourne).  
3rd. \*Coventry Co-operative Festival Choir (Mr. John  
Potter).  
(a) 96, (b) 87, (c) 91=274  
Stretford Glee and Madrigal Society (Mr. Thomas  
Corlett).  
2nd. \*Blackpool Glee and Madrigal Society (Mr. Herbert  
Whittaker).  
(a) 87, (b) 93, (c) 96=276  
Blackburn Contest Choir (Mr. S. Thornborough).  
Salford Municipal Choral Society (Mr. J. Pugh Lane).  
1st. \*Halifax Madrigal Society (Mr. Harry Shepley).  
(a) 96, (b) 97, (c) 100=293  
4th. \*Sale and District Musical Society (Mr. Alfred  
Higson).  
(a) 87, (b) 92, (c) 90=269

THE TESTS.

(a) 'Cedan l'Antiche' ('Yield up your ancient fame'),  
Madrigal for S.S.A.A.T.B., by Luca Marenzio. This  
splendid madrigal in its complete form has only recently  
become available. It is full of the devices that are  
characteristic of the school, and is worked up in a masterly  
fashion to a great climax. In the key (C) in which it is  
printed it sounds high. Probably there would be a gain in  
sonority if it were sung in B flat.

(b) 'Sleepless dreams' (Ethel Smyth).—This is written  
for chorus and orchestra (on this occasion represented by the  
pianoforte). The opening section comprises about fifty bars  
sung by the baritones only, and is deeply expressive. The  
full choral section is chiefly in *sostenuto* style, and demands  
striking contrasts of tone-colour. There is one great climax,  
and the end is charmingly peaceful. Altogether a fine  
specimen of this gifted composer's style.

(c) 'The Mad Fire Rider' (Hugo Wolf).—This also is  
written for chorus and orchestra. A fire breaks out in a  
mill. A horseman rides right into the blaze. Later, his  
skeleton and that of his horse are discovered, and they fall  
to dust. The poem is by E. Mörike. The translation used  
—the only one available—is a poor one. But it did not  
prevent the terrible dramatic intensity of the setting from  
making a thrilling effect. The vocal part does not present  
extreme tonal difficulty, but the physical demands made by  
the dynamic contrasts, ranging from the most gossamer-like  
*pp* to the most thunderous *ff*, are exceptional.

All choirs sang (a) and (b) in the afternoon. Five (see \*)  
were selected to sing (c) at the evening meeting.

The adjudicators in the Final Competition were Dr.  
McNaught, Mr. Balling, Dr. R. R. Terry, and Mr. J. A.  
Rodgers.

MR. ALDOUS'S LANCASTER CHOIR.—(a) A resonant start.  
Perhaps somewhat too emphatic. Runs not very clear. A  
dark, sombre resonance. Some rough tonal attack. Always  
with vitality, and the rhythmic attack well controlled.  
Soprano and alto too aggressive, determined, biting.  
The runs again showed want of skill in vocalisation. Laboured,  
pp. 11, 12. Missed the big swell of the wave of the *cres.*, p. 13.  
Runs on p. 13 defective. P. 15, *ff*, bad attack. A fairly broad  
rendering often nearly first-rate. Disappointed expectations.  
Well-equipped choir. Tone of sopranos and altos needs special  
attention. (b) Baritone solo: Duly sombre—mystic. Fairly  
smooth, but more *sostenuto* conceivably better. Worked up  
with fine judgment, taste, and interpretation. *pp* beautifully  
veiled, yet musical. Chorus: Again the pensive note.  
Going rhythmically, although leisurely. Climax splendid.  
Intonation excellent. In view of what had gone before, the  
climax at section 13 was not so big as expected. On the  
whole a finely conceived and controlled interpretation.  
Many subtle touches. The only point to criticise was the  
climax.

BARROW MADRIGAL SOCIETY.—(a) Hollow rather;  
lacked sweetness. Vigorous attack. Runs showed skill.  
First sopranos sometimes not blendful. P. 5 lacked the  
great buoyancy called for. Execution not very highly  
finished. Too conscious of the notes and the book.  
*ff*, p. 11, a fine point here. P. 13, second score  
laboured. The rhythm did not attract—did not flow.  
Lacked freedom and spontaneity. (b) Baritone solo:  
Nice tone; but not mysterious in its colour. No definite

mood. Not arabesque—rather too angular. Disposed  
to point; missed sleekness; was almost declamatory.  
The end was better as *sostenuto*. Choir began finely.  
This time with a mood. Yet the disposition to show the  
time too evident. Too march-like. A great climax of  
warm tone. Continued to interest as vocal tone, but not as  
conception. Poem not deeply-felt. Nothing subtle at  
appealing.

COVENTRY CO-OPERATIVE FESTIVAL CHOIR.—  
(a) Fairly full tone of a unified character. Rational  
pace. Controlled. P. 5 capital. *Piano* beautiful blend;  
dainty rhythm. Splendid touches; masterful. Vitality  
everywhere; p. 10 fine; *ff* sung, not shrieked. A brainy  
performance. (b) Baritone: Not quite in tune. Deficient  
in emotional warmth. Better later, some mystery as to  
agitation expressed—some eager pining. Rough in ex-  
pansions. More mood in *pp* than in the *forte*, which was some-  
times uninspired tone. Chorus: Nearly a first-rate *sostenuto*,  
creeping, insinuating. Intonation rocky at section 12;  
but the expression was good. Mockery fine, top p. 12.  
Enunciation excellent. The climaxes were transfixing-  
powerful. Sopranos flinched intonation p. 13, particularly  
at the A sharp. Did not recover pitch, unfortunately.  
But the mood was right.

STRETTFORD GLEE AND MADRIGAL SOCIETY.—(a)  
Some 'tearing' top sopranos. Spirited, good pace.  
Runs fair. Not completely unified as attack. Became  
somewhat monotonous. The triple time done perfunctorily.  
The light parts fairly delicate. Not well equipped with  
rich resonant voices, although the choir is to a great extent a  
good one. A disposition to hurry, giving a feverish effect.  
Some entries too forcible—aggressive accents. Meant well,  
but not quite music. (b) Baritone: Duly veiled, and with  
a mood. An impressive performance. Not a great  
character, but it revealed a message. Chorus: Good  
opening. Then an intrusive *ff*—and again later. Showed  
capacity. Not sufficient equipment to secure an overwhelming  
climax. Quite well wrought up. Later only the dark,  
sombre expression there. Not much else to interest. Kept  
very well in tune.

BLACKPOOL GLEE AND MADRIGAL SOCIETY.—(a) Rich  
tone; but not so very good as chording. Smart pace.  
Runs good. Tonal attack, although alert, not faultless.  
Sopranos sometimes displayed an undue pointing of the  
accent, a bite—something like an orchestral fiddle grind.  
'Now in the' (p. 10) rather feverish. Abundant life  
always. The chording not always true. Did not fully  
realise the breadth called for and the perfectly controlled  
style of delivery. Nevertheless, a very good performance.  
(b) Baritone: Began fairly well, and soon got impressive.  
Tone rich. Execution firm and clear. Melancholy—brown  
mood. Very reposeful as execution, although so finely  
expressive. Chorus: Very fine entry. Significant mood.  
Subtle. Section 12: working up was splendid to 13th section.  
Thrilling, powerful interpretation. Last page very  
fascinating.

BLACKBURN CONTEST CHOIR.—(a) Rather shrill sopranos.  
Not very much care as vocal delivery, frequent defects as to  
this. The blend not always satisfactory. Plenty of vitality  
and energy. Very confident. The rhythm did not often  
satisfy. The runs kept on being insecure. A hurry  
occasionally. High colour striven for. Needs more poli-  
and finish. Rather too much in full-steam-ahead styl-  
(b) Baritone: Well veiled and moody. Tone, however,  
not completely musical. 'That fan my pillow' not clear.  
Careful generally and with considerable appreciation.  
Chorus: At once a correct atmosphere. Occasionally stiff,  
mechanical rhythmic tread of the accents of the bar seemed  
intrusive. But there were many points to admire. P. 14  
not quite in tune, and the mood colour indefinite.

SALFORD MUNICIPAL CHORAL SOCIETY.—(a) Nervous,  
agitated start. Rhythm not defined, too four-like in  
character. Rarely swung in twos. Tone fair. Some  
intrusive keenness. Therefore no attractive blend. Some  
earnest enthusiastic sopranos squeezed the production.  
Some faulty *piano* and one or two well-wrought-up  
climaxes. Runs quite creditable. Fairly fluent. Very  
responsive to conductor's demands. Needs more beauty of  
tone and treatment. (b) Baritone: Nice tone, but no  
mood that was appropriate and at all interesting. Too

square, and inclined to be declamatory. Formal as expression. Chorus: Tone blended well—the execution was firm, but not illuminated by meaning. Very well prepared as technique. Colours used, but did not convey a design—a character. Kept quite well in tune. Occasional peeps of moody expression.

HALIFAX MADRIGAL SOCIETY.—(a) Solid, firm tone. Spirited, with much spring in the rhythm. Two beats in the bar. Quite right. Splendid entries—so brilliant, with musical tone. Page 10 capital. Brilliant high G, p. 11. Later with much charm of rhythm and tone. Sopranos hard, p. 12, bottom. A glorious stream of pure tone generally. Splendid resource and exhilarating rhythm. (b) Baritone: Very impressive. Mystic. Awesome and occasionally passionate. Section 6 wonderful. Later the veiling of tone was fine. Held rapt attention. The end was perfect in its way. Chorus: Again living up to the conception. Constant subtlety of tone treatment and beauty of expression. *Portamento* justified by its beauty at section 15. Bar 2, last page, soprano B flat showed slight giving way as to intonation. Accompanist, who all through did very well, was salvation here. A thing to listen to, not to criticise.

SALE AND DISTRICT MUSICAL SOCIETY.—(a) A bright scintillating tone (some slight taint in the sopranos). Full and rich generally. A finely equipped choir. Good pace, and the rhythm with considerable impelling life. Sweetly blended *piano*—charming. Emerging into a well-proportioned climax. The treble-tone attracted the ear in *forte* by its singular brightness. The fervour was remarkable and the rhythm was attractively elastic. Runs good. The last note was rather 'kicked' off. (b) Baritone: Firm, clean, sweet tone. Had a mood, if not a very pronounced one. Melancholy—cheerlessness. Technically so good, and the interpretation grew in interest. Chorus: Soon displayed breadth and mastery. A brain at work influencing. Ladies voices became lovely—enchantingly expressive (p. 10.) How magnificent! Moving, enthralling. Alto 'ghostly' tone, 4th bar last page, was a startling touch of colour.

## THE FINAL TEST.

'The mad fire rider' (Hugo Wolf).

MR. ALDOUS'S LANCASTER CHOIR.—(c) Not a real vocal whisper. Not alarming—ominous enough. Very alert and clean—no tags. Free tone. High colour. Too slow at bar 48. Attack exhibited splendid vigour. Alto bars 77-80 very well done. The difficult *ff*, bar 93, just managed. Last section: not simple enough at once, and did not grow into great dramatic intensity. On the whole picturesque, if not startlingly vivid.

COVENTRY CO-OPERATIVE FESTIVAL CHOIR.—(c) At once some fear and tremor. Alarming! Portentous. Bar 48 better faster. Here very slow, but beautifully sung. Bars 55, 56, 'Woe to thee' too slow—not savagely intense enough to excite. Bars 93, 94, the high *ff* here very good. Words always excellent. *Coda*: A beautiful blend. A shudder well expressed at 'gruesome sight.' The whispered tone at 116, 117, 'Hush, to dust it falleth,' deeply impressive—another shudder. The low tenor C sharp felt rather than heard at the end. In neither case were the composer's instructions followed as to *tempo primo*, but no special treatment condoned.

BLACKPOOL GLEE AND MADRIGAL SOCIETY.—(c) The voice at last! Vivid and terrible. Very exciting. Horror realised. Execution wonderfully confident. Bars 48, 49, judgment shown in not pulling up too much. The climax later, 'Woe to thee,' intense. The high *ff* at 93, 94 was rather nervously done. *Coda* well treated—masterly. A great achievement.

HALIFAX MADRIGAL SOCIETY.—(c) Faster still. Vivid. Frightfully sinister! Fiercely impetuous, but never uncontrolled. Tone splendidly full and musical. The long pause before the *Coda* was very dramatic. The direction near the end as to *tempo primo* was abandoned. Daring, but justified by its extraordinary expression. A memorable performance. Left us all excited. The four judges were unanimous in awarding full marks.

SALE AND DISTRICT MUSICAL SOCIETY.—(c) Good pace. Not a very intense or exciting expression. All well controlled. Had many fine features. The colours not so vivid as they were in the previous choir's performance.

Tone always had beauty—charm of blend. *Coda*: Thoughtful and expressive. The horror of the crumbling skeleton was finely expressive. W. G. McN.

## FEMALE-VOICE CHOIRS (Open Class).

(Six entries.)

Tests: (a) 'Veni Creator Spiritus' (Berlioz).

(b) 'Music, when soft voices die' (Julius Harrison). (Criticisms by one of the audience.)

ST. JAMES.—(a) Slow, but still with a feeling of movement. Tender, full, rich tone. Altos, a specially deep resonance. The dialogue between the *soli* and the full choir was quite charming. Some suggestion of fatigue. Not much attempt at warmth of expression. A rational and well-controlled performance. (b) Tranquil, pensive beginning. Altos again particularly fine. Intonation not always true. On p. 6 arresting because of its high, passionate climax. Then a welcome return to the pensive style. A fine conception, very ably worked out. (1st.)

MR. CLIFFORD HIGGINS'S CHOIR.—(a) A bright, resonant tone. Had an appeal of its own. Rather good pace. Colour contrasts more vivid than No. 1. Perhaps too fervid. *Soli* parts not sufficiently *sostenuto*. Had rhythmic interest, p. 3, very tenderly expressive. A broken phrase later. A different conception from that of No. 1. More excited, piteous—more feminine in its outlook. A strong appeal to emotion, but was it called for? (b) Again some traces of fever that impelled attention. Tone well-controlled in *ff*. The *forte* top of p. 5 dramatic, although not so very careful as to tone—a trifle unrestrained. Climax, p. 7, exciting, if fitfully musical. End bars a welcome and beautiful contrast. (2nd.)

MR. WHITTAKER'S CHOIR.—(a) Very expressive appeal at the opening. Subtle in its shading. *Soli* sections not absolutely dead in tune. The full choir 'tore' tone once or twice—tone of trebles not quite unified. Altos splendid. Some strong contrasts, perhaps not quite in due relation. The end was beautiful. An impressive interpretation that was not obviously careful of small details. (b) Charming start. Delicate, velvety rhythm. Tone full and sweet. The *piu lento* did not secure its due effect. Chording here and there not pure. First sopranos troubled apparently. A passionate expansion to the *ff*. Then a little wearied, although always with pathos.

MR. ALDOUS'S CHOIR.—(a) Well-proportioned tone-force. A real *mf*, not *f*. Clear and sweet quality. In places superbly rich and blendful. Perfect finish. Pace seemed just right. One over-urged *forte* too fervent for this piece. Attack electrically exact. Fluent delivery. Was the expression too intense—tragic? Certainly it seemed that all the mood expression to be got out of the piece was extracted. A fine, plastic, well-controlled performance of outstanding merit. (b) Again the controlled tone and fine treatment. An unearthly, ghostly, alto passage, bar 4, was a great effect. More of this mood would have been welcome. Firm discords. Absolute unity. The *cres.* to *ff* a dream of perfection. The end was superb. A thrilling performance. (3rd.)

COLNE ROAD.—(a) Sweet tone. Delicate handling of rhythm. Sure, fine execution. Could expand with fine tone. Colour contrasts strong. Technically excellent in almost every way. A rough attack on p. 4. An interpretation of some nobility. (b) A well-intended start, but voices not able to stand the restraint without showing it. Smart pace. Warm tone. Everywhere words charged with meaning. The big chordal climax very good, although not as firm as it was in No. 1 choir. Intonation not always perfectly safe. Low E in alto a great asset. A good conception nearly realised.

PADIHAM.—(a) Fine tone and blend. Alto very rich. Rhythm somewhat stiff; it lagged, and the execution became formal. Later the rhythm was treated daintily—a style scarcely called for. A beautiful *ff*. Made some appeal as music but not as interpretation. (b) Not precisely in tune at the start, some warm emotion in the expression. Became over-fervent, impulsive. The pensive features missed. The gusts and bursts of tone were almost dramatic. The big chord was a good climax. On the whole did not realise all the moods of the piece.

## CHURCH CHOIRS (Mixed Voices). (Chief Class.)

Tests: (a) 'Make me, O Lord God, pure in heart' (Brahms).

(b) 'When Jesus Christ' (Tchaikovsky).

(c) 'The Son of God goes forth to war' (Croft).

3rd. Adelaide Street U. M., Blackpool (Mr. J. S. Warburton).

1st. Claremont Congregational, Blackpool (Mr. Herbert Whittaker).

2nd. Rawcliffe Street Wesleyan, Blackpool (Mr. John T. Schofield).

Raikes Parade Wesleyan, Blackpool (Mr. Edward Balmford).

## CHURCH CHOIRS (Mixed Voices).

(Not having won a prize in the above class, 1910-11-12.)

Tests: (a) 'Teach me, O Lord' (Benjamin Rogers).

(b) 'When morning gilds the skies' (Barnby).

Wesleyan Choir, Freckleton (Mr. Peter Rawstrone).

1st. Springfield Road U. M., Blackpool (Mr. Percy M. Dayman).

Shaw Road U. M., South Shore (Mr. James F. Hulme).

3rd. Raikes Parade Wesleyan, Blackpool (Mr. Edward Balmford).

2nd. Victoria Street Congregational, Blackpool (Mr. J. J. Barlow).

## CHURCH CHOIRS (Men and Boys).

Tests: (a) Psalm xv. (Chant, Mornington in D).

(b) 'The Lord hear thee' (Blow).

1st. St. Ann's, Manchester (Mr. T. Barlow-Maudslayi).

St. Wilfrid's Parish Church, Standish (Mr. Frederick Diggle).

Poulton-le-Fylde Parish Church (Rev. John Young).

2nd. Holy Trinity Church, South Shore (Mr. J. W. Leach).

## FEMALE-VOICE CHOIRS (Local).

Tests: (a) 'To Morning' (Granville Bantock).

(b) 'Song of the Ermine' (César Franck).

Springfield Road, Blackpool (Mr. Percy M. Dayman).

1st. Blackpool Orpheus (Mr. Clifford Higgin).

3rd. Preston Lyric (Mr. Joseph Smith).

2nd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).

The Blackpool Ladies' Festival Choir (Mr. Edward Balmford).

South Shore (Mr. John T. Schofield).

## FEMALE-VOICE CHOIRS (Girls under 18).

Tests: (a) 'The steadfast heavens' (Schumann).

(b) 'The world's wanderers' (Ernest Walker).

Mr. Whittaker's Girls' Choir, Blackpool (Mr. Herbert Whittaker).

South Shore Parish Institute (Mr. J. W. Leach).

1st. Stocksbridge Junior Choir (Dr. W. M. Robertshaw).

3rd. Ancoats Girls' Institute (Miss Say Ashworth).

2nd. Cloughton Girls' Choir, Birkenhead (Mr. Tom Lloyd).

Devonshire Road Reunion, Blackpool (Mr. J. J. Barlow).

## FEMALE-VOICE CHOIRS (Chief Class).

Tests: (a) Six-part motet, 'Veni Creator' (Berlioz).

(b) Six-part song, 'Music when soft voices die' (Julius Harrison).

1st. St. James's Ladies' Choir, Barrow (Mrs. T. M. Bourne).

2nd. Blackpool Orpheus (Mr. Clifford Higgin).

The Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).

Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).

3rd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).

Colne Road Wesleyan, Burnley (Mr. T. Robinson).

Padiham (Mr. E. Hitchen).

## MALE-VOICE CHOIRS (Alto lead).

Tests: (a) 'There is a paradise on earth' (Pearsall).

(b) 'The boy' (Brewer).

2nd. Hadley and District Orpheus (Mr. H. R. Jones).

Congleton (Mr. Frederick Green).

1st. Morley Vocal Union (Mr. Sam Smith).

Burnley Co-operative Vocal Union (Mr. Edmund Wallwork).

3rd. Brierfield (Mr. George Walmsley).

## MALE-VOICE CHOIRS (Tenor lead).

(Choirs not competing in Chief Class.)

Tests: (a) 'All are sleeping, weary heart' (Coleridge Taylor).

(b) 'There rolls the deep' (Nicodé).

Mr. David Grundy's Choir, Manchester (Mr. David Grundy).

Wolverhampton Apollo Choir (Mr. Harry Underwood).

Preston Lyric (Mr. Joseph Smith).

Blackpool Orpheus Glee Society (Mr. Clifford Higgin).

South Hindley, Barnsley (Mr. Ernest H. Hoyland).

2nd. Gorton, Manchester (Mr. Thomas Corlett).

3rd. South Shore (Mr. John T. Schofield).

1st. Blackpool Male-Voice Choir (Mr. J. S. Warburton).

## MALE-VOICE CHOIRS (Tenor lead). (Chief Class.)

Tests: (a) 'Rhapsody' for contralto solo and male-voice choir (Brahms).

(b) 'Stranger, thou art standing now' (Granville Bantock).

St. Helens Gleemen (Dr. S. B. Siddall).

Stourbridge Institute (Mr. Harry Woodall).

2nd. Nelson Arion Glee Union (Mr. Lawson Berry).

Holme Valley (Mr. Irving Silverwood).

3rd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).

Southport Vocal Union (Mr. J. C. Clarke).

Morley Vocal Union (Mr. Sam Smith).

1st. Todmorden (Mr. Harold Lees).

Colne Orpheus Glee Union (Mr. L. Greenwood).

Douglas Male Choristers (Mr. Noah Moore).

Swansea and District (Mr. Llewelyn R. Bowen).

## MIXED-VOICE CHOIRS.

(Not having won a prize in Chief Class, 1910-11-12.)

Tests: (a) Madrigal, 'Quando dal terzo cielo' (Palestrina).

(b) 'Hymn to the soul' (Cyril Jenkins).

Manchester Mendelssohn Glee Society (Mr. W. A. Lomas).

Carnforth Choral Society (Mr. Ernest E. Unsworth).

South Shore Vocal Union (Mr. John T. Schofield).

3rd. Bolton Co-operative Choral Society (Mr. A. Knight).

Hindley Glee Union (Mr. Joseph Layland).

Fisher Street Presbyterian Church Choir (Mr. J. A. Stewart).

1st. Colne Road Wesleyan Choir, Burnley (Mr. T. Robinson).

Oldham Glee and Madrigal Society (Mr. Albert Fletcher).

2nd. Mr. Harry Woodall's Choir (Mr. Harry Woodall).

## MIXED-VOICE CHOIR SIGHT-TEST (Open).

Blackpool, Adelaide Street.

1st. Stretford Glee and Madrigal Society.

Sale and District Musical Society.

2nd. Mr. Aldous's Choir, Lancaster.

Halifax Madrigal Society.

3rd. Blackpool Glee and Madrigal Society.

Carnforth Choral Society.

Birmingham Select Choir and Madrigal Society.

South Shore Vocal Union.

A four-part piece written for the occasion. Sung to words at once. Won by the Stretford Choir (Mr. Thomas Corlett). This choir is composed mainly of sol-faists.

Other competitions and matter relating to Festivals will be found in the SCHOOL MUSIC REVIEW edition of the RECORD.



This Supplement is part also of the December issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

# Competition Festival Record

No. 65.

## THE HALIFAX MADRIGAL SOCIETY'S COMMAND PERFORMANCE AT WINDSOR CASTLE.

As recorded in our last issue, the Halifax Madrigal Society gained the chief prize offered at the recent Blackpool Festival. This blue ribbon in the choral competition world they also gained at the two previous Festivals (1911, 1912), and thus they have established a record. It must be remembered that each year they have been pitted against many of the finest small choirs in the whole Kingdom. This achievement was brought to the notice of His Majesty The King, with the result that on November 21 the choir was commanded to appear at Windsor Castle to sing before Their Majesties and the royal guests from Austria. The programme had to be submitted immediately, and the president of the Society, Mr. T. W. Benson, was summoned to Windsor to make all the necessary arrangements. Rehearsals were held every evening until the 19th. The choir travelled to London on the morning of the 21st, and after a brief rest at the Imperial Hotel, Russell Square, journeyed to Windsor, arriving at 8.30 p.m. Carriages conveyed the party to the Castle, and by 9.30 the choir were assembled in the beautiful Waterloo Chamber. There was no platform and no seating accommodation. The Royal party and their attendants came into the apartment soon after 10 p.m., and the following programme was sung through with little or no pause:

- Madrigal { 'Yield up your ancient fame' } *Luca*  
{ 'Cedant PAntiche' } *Marenzio*
- Choral piece (acc.) 'Sleepless dreams' *Ethel Smyth*
- Part-song ... 'Cargoes' *Balfour Gardiner*
- Descriptive chorus (acc.) 'The mad fire-rider' *Hugo Wolf*
- Choral song ... 'Nocturne' *Granville Bantock*
- Choral song 'Morning song of praise' *Max Bruch*
- Madrigal... 'Sweet honey-sucking bees' ... *Wilbye*
- { 'Lord, lovely hast Thou made  
my dear'  
{ 'Dieu! qu'il la fait bon  
regarder'  
Part-songs 'Cold winter, villain that thou  
art'  
{ 'Yver, vous n'êtes qu'un  
villain' } *Debussy*
- Choral song 'On Jordan's banks' *Max Bruch*
- Part-song 'Since first I saw your face' ... *Ford*
- Harmonized air... 'Annie Laurie' { *Arr. by Granville Bantock*
- National anthem ... 'God save the King' { *Arr. by Edward Elgar*

There was no other music. The performance lasted about an hour, after which Mr. Benson and Mr. Shepley were presented to The King and The Queen, who expressed their satisfaction with the concert.

The occasion is not one for criticism, but it may be said that the Society fully maintained its very high reputation. The full choir of 89 voices (sopranos, 27; altos, 20; tenors, 18; basses, 24) attended. Dr. McNaught was present as conductor-in-reserve. A sumptuous repast was afterwards served to the choir, and at about 11.30 they were conveyed to the railway station, where a crowd of residents awaited to see them off. Before starting the choir gave a splendid performance of 'On Jordan's banks,' and at midnight the special train left for London. On the next day the choir visited Westminster Abbey and other of the interesting sights of London. A time to be remembered and discussed for the rest of their lives!

On November 20, the night before the visit to Windsor, Mr. Benson and Mr. Shepley were the guests of the London Madrigal Society, at the first dinner and practice of the season. Mr. Lionel H. Franceys, honorary secretary of the Blackpool Festival, was also present as the guest of Dr. McNaught.

## BLACKPOOL.—October 13 to 18.

The following list of results supplements those already given in our November issue.

### PIANOFORTE.

Open (over 16 and under 18 years of age).

1st. Muriel Hill, Hull.

### VIOLIN.

Open (over 16 and under 18 years of age).

1st. Fred Brough

Open.

Test: *Allegro and Adagio* from Sonata for Violin and Pianoforte (J. S. Bach).

1st. Fred. Brough.

### VIOLO.

Test: 'Canto Popolare' (Elgar).

1st. Wm. H. Bushell.

### VIOLONCELLO.

Test: 'Le Cygne' (Saint-Saëns).

1st. Burley Copley, Jun.

### VOCAL SOLOS.

Girls.

Test: 'Secrets' (Schubert).

1st. Bertha Street.

Boys.

Test: 'The swallow's flying west' (Brahms).

1st. (11. Proctor Moorhouse.

(Bertie Gamble.

### PIANOFORTE TRIO.

(Six entries.)

Test: Trio in E flat, Op 1, No. 1 (Beethoven).

1st. Mrs. F. Yardley's Trio, Solihull.

2nd. The Willans Sugden Pianoforte Trio, Keighley.

## CHURCH CHOIRS (Mixed Voices). (Chief Class.)

- Tests: (a) 'Make me, O Lord God, pure in heart' (Brahms).  
 (b) 'When Jesus Christ' (Tchaikovsky).  
 (c) 'The Son of God goes forth to war' (Croft).
- 3rd. Adelaide Street U. M., Blackpool (Mr. J. S. Warburton).  
 1st. Claremont Congregational, Blackpool (Mr. Herbert Whittaker).  
 2nd. Rawcliffe Street Wesleyan, Blackpool (Mr. John T. Schofield).  
 Raikes Parade Wesleyan, Blackpool (Mr. Edward Balmford).

## CHURCH CHOIRS (Mixed Voices).

(Not having won a prize in the above class, 1910-11-12.)

- Tests: (a) 'Teach me, O Lord' (Benjamin Rogers).  
 (b) 'When morning gilds the skies' (Barnby).
- 1st. Wesleyan Choir, Freckleton (Mr. Peter Rawstrone).  
 Springfield Road U. M., Blackpool (Mr. Percy M. Dayman).  
 Shaw Road U. M., South Shore (Mr. James F. Hulme).  
 3rd. Raikes Parade Wesleyan, Blackpool (Mr. Edward Balmford).  
 2nd. Victoria Street Congregational, Blackpool (Mr. J. J. Barlow).

## CHURCH CHOIRS (Men and Boys).

- Tests: (a) Psalm xv. (Chant, Mornington in D).  
 (b) 'The Lord hear thee' (Blow).
- 1st. St. Ann's, Manchester (Mr. T. Barlow-Maude).  
 St. Wilfrid's Parish Church, Standish (Mr. Frederick Diggle).  
 Poulton-le-Fylde Parish Church (Rev. John Young).  
 2nd. Holy Trinity Church, South Shore (Mr. J. W. Leach).

## FEMALE-VOICE CHOIRS (Local).

- Tests: (a) 'To Morning' (Granville Bantock).  
 (b) 'Song of the Ermine' (César Franck).
- 1st. Springfield Road, Blackpool (Mr. Percy M. Dayman).  
 Blackpool Orpheus (Mr. Clifford Higgin).  
 3rd. Preston Lyric (Mr. Joseph Smith).  
 2nd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).  
 The Blackpool Ladies' Festival Choir (Mr. Edward Balmford).  
 South Shore (Mr. John T. Schofield).

## FEMALE-VOICE CHOIRS (Girls under 18).

- Tests: (a) 'The steadfast heavens' (Schumann).  
 (b) 'The world's wanderers' (Ernest Walker).
- Mr. Whittaker's Girls' Choir, Blackpool (Mr. Herbert Whittaker).  
 South Shore Parish Institute (Mr. J. W. Leach).  
 1st. Stocksbridge Junior Choir (Dr. W. M. Robertshaw).  
 3rd. Ancoats Girls' Institute (Miss Say Ashworth).  
 2nd. Cloughton Girls' Choir, Birkenhead (Mr. Tom Lloyd).  
 Devonshire Road Reunion, Blackpool (Mr. J. J. Barlow).

## FEMALE-VOICE CHOIRS (Chief Class).

- Tests: (a) Six-part motet, 'Veni Creator' (Berlioz).  
 (b) Six-part song, 'Music when soft voices die' (Julius Harrison).
- 1st. St. James's Ladies' Choir, Barrow (Mrs. T. M. Bourne).  
 2nd. Blackpool Orpheus (Mr. Clifford Higgin).  
 The Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).  
 Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).  
 3rd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).  
 Colne Road Wesleyan, Burnley (Mr. T. Robinson).  
 Padiham (Mr. E. Hitchon).

## MALE-VOICE CHOIRS (Alto lead).

- Tests: (a) 'There is a paradise on earth' (Pearsall).  
 (b) 'The boy' (Brewer).
- 2nd. Hadley and District Orpheus (Mr. H. R. Jones).  
 Congleton (Mr. Frederick Green).  
 1st. Morley Vocal Union (Mr. Sam Smith).  
 Burnley Co-operative Vocal Union (Mr. Edmund Wallwork).  
 3rd. Brierfield (Mr. George Walmsley).

MALE-VOICE CHOIRS (Tenor lead).  
(Choirs not competing in Chief Class.)

- Tests: (a) 'All are sleeping, weary heart' (Coleridge Taylor).  
 (b) 'There rolls the deep' (Nicodé).
- Mr. David Grundy's Choir, Manchester (Mr. David Grundy).  
 Wolverhampton Apollo Choir (Mr. Harry Underwood).  
 Preston Lyric (Mr. Joseph Smith).  
 Blackpool Orpheus Glee Society (Mr. Clifford Higgin).  
 South Hindley, Barnsley (Mr. Ernest H. Hoyland).  
 2nd. Gorton, Manchester (Mr. Thomas Corlett).  
 3rd. South Shore (Mr. John T. Schofield).  
 1st. Blackpool Male-Voice Choir (Mr. J. S. Warburton).

## MALE-VOICE CHOIRS (Tenor lead). (Chief Class.)

- Tests: (a) 'Rhapsody' for contralto solo and male-voice choir (Brahms).  
 (b) 'Stranger, thou art standing now' (Granville Bantock).
- St. Helens Gleemen (Dr. S. B. Siddall).  
 2nd. Stourbridge Institute (Mr. Harry Woodall).  
 Nelson Arion Glee Union (Mr. Lawson Berry).  
 Holme Valley (Mr. Irving Silverwood).  
 3rd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).  
 Southport Vocal Union (Mr. J. C. Clarke).  
 Morley Vocal Union (Mr. Sam Smith).  
 1st. Todmorden (Mr. Harold Lees).  
 Colne Orpheus Glee Union (Mr. L. Greenwood).  
 Douglas Male Chorists (Mr. Noah Moore).  
 Swansea and District (Mr. Llewelyn R. Bowen).

## MIXED-VOICE CHOIRS.

(Not having won a prize in Chief Class, 1910-11-12.)

- Tests: (a) Madrigal, 'Quando dal terzo cielo' (Palestrina).  
 (b) 'Hymn to the soul' (Cyril Jenkins).
- Manchester Mendelssohn Glee Society (Mr. W. A. Lomas).  
 Carnforth Choral Society (Mr. Ernest E. Unsworth).  
 South Shore Vocal Union (Mr. John T. Schofield).  
 3rd. Bolton Co-operative Choral Society (Mr. A. Knight).  
 Hindley Glee Union (Mr. Joseph Layland).  
 Fisher Street Presbyterian Church Choir (Mr. J. A. Stewart).  
 1st. Colne Road Wesleyan Choir, Burnley (Mr. T. Robinson).  
 Oldham Glee and Madrigal Society (Mr. Albert Fletcher).  
 2nd. Mr. Harry Woodall's Choir (Mr. Harry Woodall).

## MIXED-VOICE CHOIR SIGHT-TEST (Open).

- Blackpool, Adelaide Street.  
 1st. Stretford Glee and Madrigal Society.  
 Sale and District Musical Society.  
 2nd. Mr. Aldous's Choir, Lancaster.  
 Halifax Madrigal Society.  
 3rd. Blackpool Glee and Madrigal Society.  
 Carnforth Choral Society.  
 Birmingham Select Choir and Madrigal Society.  
 South Shore Vocal Union.

A four-part piece written for the occasion. Sung to words at once. Won by the Stretford Choir (Mr. Thomas Corlett). This choir is composed mainly of sol-faists.

Other competitions and matter relating to Festivals will be found in the SCHOOL MUSIC REVIEW edition of the RECORD.

This Supplement is part also of the December issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

# Competition Festival Record

No. 65.

## THE HALIFAX MADRIGAL SOCIETY'S COMMAND PERFORMANCE AT WINDSOR CASTLE.

As recorded in our last issue, the Halifax Madrigal Society gained the chief prize offered at the recent Blackpool Festival. This blue ribbon in the choral competition world they also gained at the two previous Festivals (1911, 1912), and thus they have established a record. It must be remembered that each year they have been pitted against many of the finest small choirs in the whole Kingdom. This achievement was brought to the notice of His Majesty The King, with the result that on November 21 the choir was commanded to appear at Windsor Castle to sing before Their Majesties and the royal guests from Austria. The programme had to be submitted immediately, and the president of the Society, Mr. T. W. Benson, was summoned to Windsor to make all the necessary arrangements. Rehearsals were held every evening until the 19th. The choir travelled to London on the morning of the 21st, and after a brief rest at the Imperial Hotel, Russell Square, journeyed to Windsor, arriving at 8.30 p.m. Carriages conveyed the party to the Castle, and by 9.30 the choir were assembled in the beautiful Waterloo Chamber. There was no platform and no seating accommodation. The Royal party and their attendants came into the apartment soon after 10 p.m., and the following programme was sung through with little or no pause:

- Madrigal { 'Yield up your ancient fame' } *Luca*  
( 'Cedan l'Antiche' ) *Marenzio*
- Choral piece (acc.) 'Sleepless dreams' *Ethel Smyth*
- Part-song ... 'Cargoes' *Balfour Gardiner*
- Descriptive chorus (acc.) 'The mad fire-rider' *Hugo Wolf*
- Choral song ... 'Nocturne' *Granville Bantock*
- Choral song 'Morning song of praise' *Max Bruch*
- Madrigal... 'Sweet honey-sucking bees' ... *Wilbye*
- Part-songs { 'Lord, lovely hast Thou made my dear' }  
( 'Dieu! qu'il la fait bon reparder' ) *Debussy*  
{ 'Cold winter, villain that thou art' }  
( 'Yver, vous n'estes qu'un villain' )
- Choral song 'On Jordan's banks' *Max Bruch*
- Part-song 'Since first I saw your face' ... *Ford*
- Harmonized air... 'Annie Laurie' ( *Arr. by Granville Bantock* )
- National anthem ... 'God save the King' ( *Arr. by Edward Elgar* )

There was no other music. The performance lasted about an hour, after which Mr. Benson and Mr. Shepley were presented to The King and The Queen, who expressed their satisfaction with the concert.

The occasion is not one for criticism, but it may be said that the Society fully maintained its very high reputation. The full choir of 39 voices (sopranos, 27; altos, 20; tenors, 18; basses, 24) attended. Dr. McNaught was present as conductor-in-reserve. A sumptuous repast was afterwards served to the choir, and at about 11.30 they were conveyed to the railway station, where a crowd of residents awaited to see them off. Before starting the choir gave a splendid performance of 'On Jordan's banks,' and at midnight the special train left for London. On the next day the choir visited Westminster Abbey and other of the interesting sights of London. A time to be remembered and discussed for the rest of their lives!

On November 20, the night before the visit to Windsor, Mr. Benson and Mr. Shepley were the guests of the London Madrigal Society, at the first dinner and practice of the season. Mr. Lionel H. Franceys, honorary secretary of the Blackpool Festival, was also present as the guest of Dr. McNaught.

### BLACKPOOL.—October 13 to 18.

The following list of results supplements those already given in our November issue.

#### PIANOFORTE.

Open (over 16 and under 18 years of age).

- 1st. Muriel Hill, Hull.

#### VIOLIN.

Open (over 16 and under 18 years of age).

- 1st. Fred Brough

#### Open.

Test: *Allegro and Adagio* from Sonata for Violin and Pianoforte (J. S. Bach).

- 1st. Fred. Brough.

#### VIOLA.

Test: 'Canto Popolare' (Elgar).

- 1st. Wm. H. Bushell.

#### VIOLONCELLO.

Test: 'Le Cygne' (Saint-Saëns).

- 1st. Burley Copley, Jun.

#### VOCAL SOLOS.

Girls.

Test: 'Secrets' (Schubert).

- 1st. Bertha Street.

Boys.

Test: 'The swallow's flying west' (Brahms).

- 1st. (H. Proctor Moorhouse.

(Bertie Gamble.

#### PIANOFORTE TRIO.

(Six entries.)

Test: Trio in E flat, Op 1, No. 1 (Beethoven).

- 1st. Mrs. F. Yardley's Trio, Solihull.

- 2nd. The Willans Sugden Pianoforte Trio, Keighley.

# STRING QUARTET.

(Four entries.)

Test: Quartet in E flat, Op. 12 (Mendelssohn).

- 1st. The Willans Sugden Quartet, Keighley.
- 2nd. The Mauldeth Quartet, Manchester.

# OPERATIC DUET.

Test: 'Lovely maid in the moonlight' (Puccini).

- 1st. Miss Maude A. Warde and Mr. W. Cooper, Barnsley.

# OPERATIC QUARTET.

Test: 'La Bohème'—Portion of Act 3 (Puccini).

- 1st. The Manchester Operatic Quartet.

# MIXED-VOICE QUARTET.

(Seven entries.)

Tests: Gipsy Song, No. 9, Op. 103 (Brahms).

- 1st. The Alexandra Quartet, Barnsley.
- 2nd. Skipton Clarendon Quartet Party, Skipton.
- 3rd. Blackpool Clarendon Quartet, Blackpool.

# STRING ORCHESTRA.

Test: Air with variations, 'The Vicar of Bray' (Ernest Austin).

- Barnsley Symphony String Orchestra (Mr. B. Langdale).
- 1st. Padiham String Orchestra (Mr. Harry Tate).
- 2nd. Mr. Arthur W. Kaye's Huddersfield String Orchestra (Mr. Arthur W. Kaye).
- Nelson Congregational Orchestra (Mr. Charles Townsley).

# FULL ORCHESTRA.

Test: Overture, 'The Barber of Bagdad' (Cornelius).

- 1st. Slaithwaite Philharmonic Society (Mr. Arthur Armitage).
- 2nd. Nelson Congregational Orchestra (Mr. Charles Townsley).

# KEIGHLEY.—October 25 and November 1.

The annual competitive gathering known as the 'Summerscales' Competitions was held successfully in spite of electoral turmoil. The first day was fully occupied by the work of the children. The chief prize for class-singing went to Bradford Heaton Church Day School (Mr. J. H. Wilkinson) for the best performances of Parker's 'An evensong' and Hatton's 'Jack Frost.' Brunswick Street, Nelson (Mr. H. Whitaker), were first in a class for Band of Hope choirs, &c., and Queen's Road C.S. were first in a sight-reading test. The successful solo competitors were Harry Frear and Florence Adelaide Taylor for singing, Frank H. Noble (junior class) and Joseph Butterworth (senior class) for violin-playing.

Two contests for adult choirs that had not previously won a first-prize were decided on this day. The successful entrants were Bradford Philharmonic Society (Mr. C. Milne Rook) among mixed-voice choirs, and Batley Liberal Club among male-voice choirs.

The principal event at the second meeting was the Challenge Shield class for mixed-voice choirs. The first- and second-prizes were taken by Keighley Vocal Union (Mr. W. H. Whitaker) and Bradford Vocal Union (Mr. J. Barker). Keighley Vocal Union were also first in the sight-reading test and the class for ladies' voices. The winning male-voice choir was Todmorden (Mr. Harold Lees). Craven Quartet, Silsden, were best out of six parties. The prizes for solo-singing were won by Miss Gladys Peel (contralto) and Mr. J. W. Widdop (tenor). Miss Peel and Mr. H. Thomas (tenor) were the best sight-readers.

The adjudicators were Miss Edith Robinson and Dr. Bairstow at the first meeting, and Dr. Bairstow alone at the second.

# NOTTINGHAM.—October 25.

This Festival is continually expanding in usefulness. As will be seen from the list of choral entries we give, the area of its appeal is a wide one. The adjudicators were: Dr. W. G. McNaught, Mr. Harry Evans, Mr. Granville Humphreys, Madame Edith Hands, Mr. C. Rawdon-Briggs and Mr. Bernard Johnson.

# MIXED-VOICE CHOIRS.

- Tests: (a) 'My bonnie lass she smileth' (E. German).  
(b) 'Thou wilt keep him' (C. L. Williams).
- 2nd. Melton Mowbray Wesleyan (Mr. J. W. Warner).
  - 3rd. Billingham Choral (Mr. E. Corlett).
  - 1st. Swadlincote Glee Singers (Mr. W. Jones).
  - Annesley Woodhouse Co-operative (Mr. G. H. Attwood).
  - Huthwaite Harmonic Prize Choir (Mr. S. Paling).
  - Leeming Street P.M., Mansfield (Mr. H. Blythe).
  - Manfield, Northampton (Mr. W. F. Marshman).
  - Matlock Vocal Society (Mr. L. G. Wildgoose).

# MIXED-VOICE CHALLENGE SHIELD CLASS.

- Tests: (a) 'I wrestle and pray' (Bach).  
(b) 'Phoebe' (C. V. Stanford).  
(c) 'The Spring is here' (F. Hegar).
- Melton Mowbray Choral Society (Mr. J. W. Warner).
  - Kettering Excelsior (Mr. R. J. Williams).
  - Tilshelf and Newton Choral Society (Mr. H. Price).
  - Eccleshill Choir, Bradford (Mr. James T. Wilcock).
  - The Johnson Peters Birmingham Choir (Mr. W. Johnson Peters).
  - 3rd. The William Woolley Choral Society (Mr. William Woolley).
  - 1st. Nottingham Philharmonic Society (Mr. William Turner).
  - Manfield and Sutton Co-operative Choir (Mr. Fred Ward).
  - 2nd. Garibaldi Choral Society, Grimsby (Mr. Percy Wilson).

# MALE-VOICE CHOIRS.

- Tests: (a) 'Boot and saddle' (Granville Bantock).  
(b) 'The linden blossom' (Moellendorff).
- Manfield and Sutton Co-operative (Mr. Fred Ward).
  - Billingham Choral Society (Mr. E. Corlett).
  - Melton Mowbray (Mr. E. P. Smyth).
  - Kettering Gleemen (Mr. S. Roughton).
  - 1st. Coventry Musical Club (Mr. John Chapman).
  - Rugby (Mr. H. B. Lane).
  - Alfreton Orpheus Glee Club (Mr. C. Robinson).
  - 2nd. Church Gresley Primitive Methodist (Mr. G. Walton).
  - Alfreton Congregational (Mr. E. Walker).
  - Pye Hill and District (Mr. J. Bonsall).
  - Boots' Choral Union (Mr. E. S. Waring).
  - 3rd. Garibaldi, Grimsby (Mr. Percy Wilson).

# FEMALE-VOICE CHOIRS.

- Test: 'To blossoms' (Percy Bowie).
- 1st. Mr. W. Turner's Girls' Prize Choir (Mr. W. Turner).
  - Melton Mowbray Ladies' Choir (Mr. E. Percy Smyth).
  - Billingham Choral Society (Mr. E. Corlett).
  - 2nd. Swadlincote Glee Singers (Mr. W. Jones).
  - St. Cecilia, Grimsby (Miss P. Market).
  - 3rd. Garibaldi, Grimsby (Mr. P. Wilson).
  - Cooper and Roe Girls' Choir, Ruddington (Mrs. Annie Francis).
  - Eccleshill Ladies' Choir (Mr. J. T. Wilcock).
  - Birmingham Ladies' Choir (Mr. W. Johnson Peters).
  - Manfield, Northampton (Mr. W. F. Marshman).
  - Manfield and Sutton Co-operative (Mr. F. Ward).

# SOLO-SINGING CLASSES.

## Soprano.

- Test: 'Oh, had I Jubal's lyre' ('Joshua,' Handel).
- 1st. Winnie Woollatt.

## Contralto.

- Test: 'Pleading' (Elgar).
- 1st. Amy Jowett.

## Tenor.

- Test: 'Ah, moon of my delight' (Liza Lehmann).
- 1st. Tom G. Patterson.

## Baritone.

- Test: 'Be comforted' }  
'The Lord worketh wonders' } ('Judas Maccabeus,' Handel).
- 1st. William Edge.

## Bass.

- Test: 'Hear me! ye winds and waves' ('Scipio,' Handel).
- 1st. J. Weston.



## PIANOFORTE (under 21 years).

Test : 'Troika' (Tchaikovsky).

1st. A. E. Chidzey.

Test : (a) Violin Solo, 'Walther's Preislied' (Wagner).

1st. Helena Reed.

## VIOLIN.

Test : Sonata in A (Handel).

1st. Alice E. Hamer.

A welcome feature of this Festival is the singing of the test-pieces by the combined choirs. Mr. Charles E. Riley conducted with his usual alertness and ability.

## HASTINGS MUSICAL FESTIVAL.—October 27 to 29.

This Festival, now in its fifth year, has grown from year to year, and it is satisfactory to note that the public interest has increased. In the opinion of Dr. Charlton Palmer, a higher level of excellence was reached this year than on any previous occasion. This may be taken as evidence of the good work which the Festival inspires, and should be a great encouragement to its promoters. A Prize composition, a part-song set to words selected by the committee, 'There is beauty on the mountain,' was won by Dr. Herman Brearley, a highly-esteemed local professor. A challenge shield that was offered for competition for mixed-voice choirs of fifty voices attracted entries from Folkestone, Eastbourne, and Hastings, and was won by the Hastings Madrigal Society. In the female-voice choir class, this Society also won the first-prize. Miss Ruth Smith was successful in the gold medal class for previous winners, and the Ore Male-Voice Choir, conducted by Mr. Fred. Shoemith, were the winners in the class for male-voice choirs.

In addition to Dr. Charlton Palmer, the other adjudicators were Dr. Eaton Fanning, Mr. Dan Price, Mrs. Knatchbull (Miss Dora Bright), Madame Alice Toothill, Miss Florence Aylward, Mr. W. F. Freeman, Mr. George Wilby, and Mrs. Cameron Taylor.

The hon. secretaries, Lady Vere Isham and Mr. J. B. Locket, on whom the chief burden of the organization of the Festival fell, are to be congratulated on the success of their efforts.

The success which has attended this Festival should go a long way in stimulating enthusiasm on the South Coast, where zeal in cultivating the musical art seems to progress somewhat slowly when compared with the vigour shown in some of the northern counties.

## BARROW.—November 6, 7, 8.

This Festival as usual produced some results of the very highest worth. The competitions were well attended by choirs and listeners, and keen interest was shown. The adjudicators were Mr. Harry Evans and Mr. J. E. Adkins. Below we summarise the chief results :

## MIXED-VOICE CHOIRS.

Tests : 'Song of Proserpine' (Coleridge-Taylor).

'Cargoes' (Balfour Gardiner).

1st. Barrow Madrigal Society.

2nd. Carnforth.

3rd. Haverigg and Millom.

Bradford Philharmonic.

The choir last mentioned were first in a special competition for madrigal singing, in which the test was 'So saith my fair,' by Luca Marenzio.

## MALE-VOICE CHOIRS (five entries).

Tests : 'Into the silent land' (Arthur Foote).

'The sailor's return' (Percy Fletcher).

1st. Lancaster.

2nd. Barrow Madrigal Society.

Four female-voice choirs, of which Barrow St. James's Choir were the best, sang Bantock's 'To the evening star,' and Schumann's 'The forest fay.'

There were also competitions for local choral societies, in which the prizes were won by King's Hall Choir (mixed voices), Millom (male voices), and Millom Wesley Guild (Girls' Friendly Societies).

In the chief competition for junior choirs, Askam Senior Council School gained first place. Two choirs competing in

the singing of the Cantata, 'Mice in council' (W. McNaught) gave a combined performance under Mr. Harry Evans.

The chief solo prize-winners were Miss May Robinson (soprano), Miss Doris Young (contralto), Mr. Horace Bennett (tenor), Mr. G. W. Horne (baritone), and Mr. Cecil Rhodes (bass), Miss Frances M. Casson (pianoforte), and Miss Ethel Richmond (violin).

## STOCKSBRIDGE.—November 1 and 15.

The annual competitions were brought to a musical and financial success, although the choral section was not well supported on the whole. The first-prizes in the choral classes were as follows :

## JUNIOR CHOIRS (Open).

Abbeydale (Girls) C.S. (Miss Watkinson).

## MALE-VOICE CHOIRS (Local).

Stocksbridge Choral Union (Dr. W. M. Robertshaw).

## MALE-VOICE CHOIRS (Open).

Stocksbridge P.M. (Mr. F. W. Hill).

## CHURCH AND CHAPEL CHOIRS.

Stocksbridge P.M.

## FEMALE-VOICE CHOIRS.

Stocksbridge Choral Union.

## MIXED-VOICE CHOIRS.

Stocksbridge Choral Union.

The adjudicator was Mr. J. A. Rodgers.

## SOUTHEAST AND SOUTH-EAST ESSEX MUSICAL FESTIVAL.—November 8 to 15.

This Festival is now in its third year. The choral entries on this occasion were not numerous, but these deficiencies were amply made up by the entries in other classes. The programme of tests was a very good one, there being no shoddy music. The audiences were large, and generally much life and interest were exhibited. The following were the chief results :

## PIANOFORTE SOLO.

(For candidates aged 16 and 17 years.)

1st. Miss Gladys Shrapnel.

## VIOLIN SOLO.

(For candidates aged 18 years and upwards.)

1st. John H. Haigh.

## VOCAL SOLOS.

1st. Girls, Josephine Swift.

1st. Boys, Archibald Sloman.

1st. Soprano, Miss Ivy G. Boyle.

1st. Mezzo-Soprano, Miss Gertrude Fishleigh.

1st. Soprano (2nd song), Miss Ethel Beale.

1st. Contralto, Miss Minnie R. Brown.

1st. Baritone, Mr. Arthur Seton.

1st. Bass, Mr. Frank W. Harvey.

## CHURCH CHOIRS OF MIXED VOICES.

Tests : 'He watching over Israel' (Mendelssohn).

'Fierce was the wild billow' (Tertius Noble).

St. George's Presbyterian (Miss E. Duniam Jones).

1st. Crowstone Congregational (Mr. H. J. Teakle).

Park Road Wesleyan (Mr. Philip H. Kessell).

All these choirs showed good training. The winning choir was well equipped and disciplined. In the Mendelssohn chorus they sang too slowly, but in other points they were excellent.

## CHAIR EISTEDDFOD IN LONDON AT CENTRAL HALL, WESTMINSTER.—November 20.

London does not often have a chance of witnessing a 'Chair' Eisteddfod. The event arranged at the new and commodious Central Hall, Westminster (erected by the Wesleyan body) afforded this opportunity. The 'chairing,' however, is not to do with music : it is the reward of a successful bard. The Festival, if we may use the word, was an extraordinary success in drawing choirs from the provinces, more especially from Wales.

In the male-voice choir section there came the New Siloh Choir, the Ebbw Vale Male Choir, the Cleveland Harmonic Male Choir, the Midsomer Norton Choir, the Bargoed Choir, the Llanelly Choir, the Williamstown Choir, the Wren Male Choir, the Tonyrefail Choir, and the Margam Glee Society from Port Talbot. The test-piece was Dard-Janin's 'Peace and War.' Cleveland was first.

In the mixed-voice section ten choirs competed—the Penygraig Music Lovers, the Cambrian Harmonic Society, the New Jewin Choir, the Woolwich Co-operative Choral Society, the Camberwell Choral Society, the Willesden and District Choir, the Carmarthen Young Choristers' Glee Society, the Essendine Choir, the Finchley Presbyterian Church Choral Society, and the Lansamlet Choral Society. The test-piece was 'Efe a ddaw' ('The Lord shall come'), by Pughe Evans.

The prize went to the Woolwich Co-operative Choral Society (Mr. John Hines), with 93 marks, Finchley coming next with 89, and Camberwell third with 88. So gallant Wales was defeated, not even being placed.

#### CRYSTAL PALACE.—November 22.

This wonderfully successful event was promoted by Mr. Granville Humphreys on behalf of the Crystal Palace management. Many people shook their heads when it was proposed to hold competitions in such an arena in the month of November. But the optimism of Mr. Humphreys was, as the event proved, thoroughly justified, and even he was surprised at the response made by competitors, no fewer than 2,000 being drawn from a very wide area. The chief results were as follows:

##### PIANOFORTE.

##### Open Class (Seniors).

- 1st. Miss D. Augusta Chilton-Griffin.

##### VIOLIN SOLOS.

- 1st. Ruth Pedersen.

##### Open Class.

- 1st. Miss W. Joan Clare.

##### VOCAL SOLOS (Open).

- 1st. Soprano, Miss Amy Knightly.  
1st. Mezzo-Soprano, Miss Eleanor A. Gillespie.  
1st. Contralto, Miss Elsie Rohm.  
1st. Tenor, Mr. Sidney Pointer.  
1st. Baritone, Mr. Howard Fry.  
1st. Bass, Mr. John H. Hummel.

##### FEMALE-VOICE CHOIRS (Open).

Tests: 'How merrily we live' (Michael Este).  
'Soul-star' (Granville Bantock).

- 2nd. The Willesden District Choir (Mr. J. S. Waddell).  
3rd. Essendine Ladies' Choir, Willesden, N. (Mr. William Kendall).  
1st. Boots' Ladies' Choir, Nottingham (Mr. C. E. Riley).  
(Nine choirs competed.)

##### CHURCH OR CHAPEL CHOIRS.

Test: 'O that I knew' (Bennett).

- 1st. High Street Wesleyan Church, Clapham (Mr. Wesley Hammet).  
2nd. Britannia Row Congregational Church, Holloway, N. (Mr. A. G. Carver).

##### MIXED-VOICE QUARTET (Open).

Test: 'Come, sweet morning' (Arranged by A. L.)

- 1st. The Nafford Quartet, Birmingham.

##### MIXED-VOICE CHOIRS (Open).

Tests: 'Weary wind of the west' (Elgar).

- 'Since first I saw your face' (Thomas Ford).  
Sutton Musical Society (Mr. P. W. H. Carpenter).  
Penge and Beckenham Co-operative Choral Society (Mr. Percy A. Bullmann).  
Woolwich Co-operative Choral Society (Mr. John Hines).  
The Willesden District Choir (Mr. J. S. Waddell).

- 2nd. Essendine Choir, Willesden (Mr. William Kendall).  
The Pearl Choir, Chelsea (Mr. Charles Smith).  
Camberwell Choral Society (Mr. W. J. Hooper).  
1st. Vineyard Choir, Richmond (Mrs. Nelly Lyne).  
Albion Hall Choir (late Queen's Road, N.E.) (Mr. Walter Penn).  
Excelsior Choir, Chelmsford (Mrs. T. H. Waller).  
3rd. The Mansfield Choir, Northampton (Mr. W. F. Marshman).

##### MALE-VOICE CHOIRS (Open).

Tests: 'Feasting I watch' (Elgar).

'Hymn before action' (Walford Davies).

- 3rd. Excelsior Male-Voice Choir, Chelmsford (Mrs. T. H. Waller).  
1st. Coventry Musical Club Male-Voice Choir (Mr. Job Chapman).  
2nd. Essendine Male-Voice Choir, Willesden, N. (Mr. W. Kendall). (Seven choirs competed.)

The adjudicators were Dr. W. G. McNaught, Mr. Visetti, Mr. Dan Price, Mr. Russell Bonner, Mr. Percy E. Fletcher, and Mr. S. Filmer Rook.

#### NEW JEWIN EISTEDDFOD, ALDERSGATE STREET, LONDON.

The annual Eisteddfod was held on November 6, and attracted a large number of competitors. The standard of the solo items was exceptionally high. The choral prize was won by the Fann Street Choir, conducted by Mr. Thomas. Dr. Caradog Roberts adjudicated.

#### LEIGH (LANCS.).—October 24, 25.

The juniors competed on the first day and the adults on the second day. The chief choral prize was won by the Leigh P.M. Choir. In the class confined to Wesleyan Choirs five choirs competed, and the prize was awarded to Earlestown Wesleyan Choir. The adjudicators were Dr. Caradog Roberts and Mr. H. Dauber.

#### THE MYTH AGAIN.

In our September issue we stated that no evidence had reached us to support the assertion that had been made (in *The Choir*) that 'it is a fact that some choirmasters and soloists prepare their music for competitions *not* in accordance with the composer's intentions so much as to suit the known vagaries and preferences of the adjudicators for the time being.' Now, notwithstanding a vague statement by Mr. Rutland Boughton, an entertaining and quite nicely-written article by Mr. Gerald Cumberland—whose opinion on the equator would be as interesting and as relevant to the issue—and an editorial in the November number of *The Choir*, we are still uninformed, and, therefore, incredulous. Not a single scrap of honest, straightforward evidence has been brought forward to prove that competitors deliberately ignore composers' intentions in order to satisfy the vagaries of adjudicators and that they win prizes by so doing. The present writer has been closely associated for many years with all the best-known adjudicators in the Kingdom. Familiar as he is with all their ways and outlook on musical interpretation, he declares that he would be puzzled to know how to proceed with the preparation of, say, the Morecambe tests for next year in order to meet the assumed peculiar views of any one of his fellow adjudicators. Yet we are told of wonderful conductors who are able to project their knowledge of 'vagaries,' and the precise amount of violence to a composer's intentions that will be approved, into the interpretation of new pieces! On this outrageous theory the said vagaries are rigid habits, and the calculation of allowable liberties an exact science! *Nous ne pensons pas!* M.

We have received the Syllabus of the Morecambe Festival (May 5 to 9) and the Report for 1913; also a Syllabus for the Midland (Birmingham) Festival (May 19 to 23), and the Bristol Exhibition Festival (June 3 to July 18). These documents we shall devote special attention to next month.

The junior results of the foregoing competitions are recorded in the SCHOOL MUSIC REVIEW.

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